GAD ROBINSON'S

BANJO INSTRUCTOR.

BY

G. ROBINSON.

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J. FRANK GILES, Music Printer, 266 Washington St., Boston.

PART I.

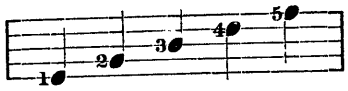
First Principles of Music.

The first seven letters of the alphabet are used to name the different tones, viz. A B C D E F G.

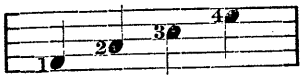
Every sound produced on a musical instrument, has a representative sign, called a note. The first thing necessary for notation, is the staff or stave, consisting of five horizontal straight lines and four spaces. The intervals between the lines are called spaces.

THE STAFF.

Lines.

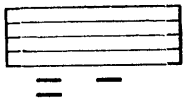


Spaces.



These five lines, however, are not sufficient to represent all sounds an intrument is capable of producing; hence a number of lines are added, called leger lines, or addéd lines.

Leger lines below.



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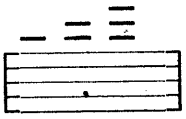


Notes are distinguished by their position on the staff.

To establish their names it is necessary that a sign, called a Clef should be used. There are two kinds of clefs used in music, The Treble or G Clef and the Bass or F Clef

The treble or G Clef only is used in composition for the Banjo, and is placed at the beginning; thus, Treble or G Clef.

THE VALUE OF NOTES.

We have looked upon our notes as representing musical sounds; but now we will consider the value of them in regard to time or their relative duration.

The sound of the note depends on the position of its head on the stave; but the value is denoted by the shape of that head; the stem and the hook.

1st. The open or white note, 𝅝 called whole note.

2nd. The open note with a stem 𝅗𝅥 " half

3rd. The black or closed note, 𝅘𝅥 " quarter "

4th. The black note with one hook, 𝅘𝅥𝅮 " eighth "

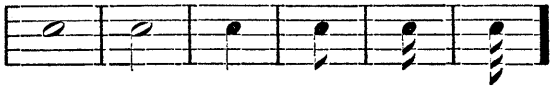
5th. The same with two hooks, 𝅘𝅥𝅯 " sixteenth "

6th. With three hooks, 𝅘𝅥𝅰 " thirty-second "

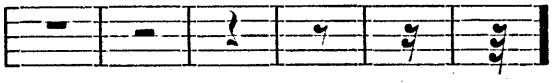
It is often considered more difficult to learn time than it really is. The student has first to impress upon his mind the shape of the notes as I have given them above, and take the first or whole note as a unit of time, this 𝅝 = equal to four counts.

NOTES

EXAMPLE.



RESTS.

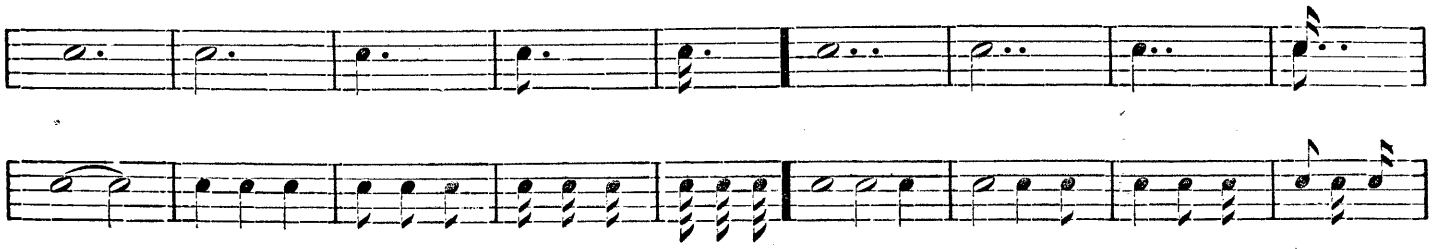


THE DOT.

A dot placed after a note or rest, increases the value of length of that note or rest one half; for example; We play a whole note in the time of counting four; but should a dot be added thus, (𝅝 •) we add one half more; which is two making six (𝅝 • 1 2 3 4 5 6) Sometimes two dots are used.

In such a case the second dot is valued at one half of the first; hence if we count four to a whole note; and two to one dot making six and one, to tee second dot which is half the value of the first, the whole number counted to the whol note and two dots would be seven. (𝅝 • 1 2 3 4 5 6 7)

DOTTED NOTES.



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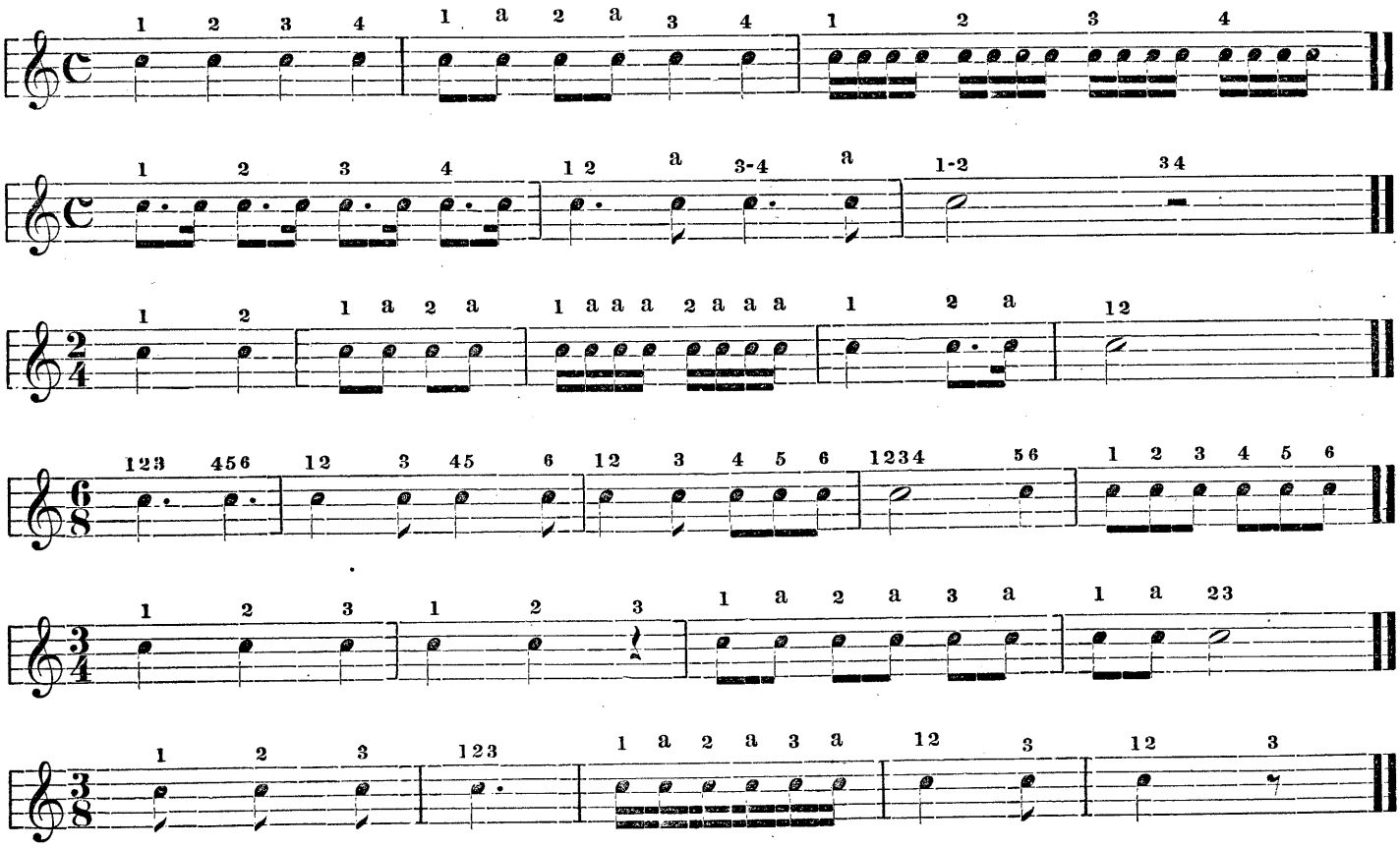
TIME.

There are two kinds of time in music, called Common and Triple, which is sub-divided into Simple and compound time. The characters used to express Simple Common Time, are $\frac{C}{C}$ $\frac{C}{C}$ $\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{4}$, These are placed at the commencement of the piece, immediately after the clef, thus:

The following figures, $\frac{6}{8}$ or $\frac{6}{4}$ or $\frac{12}{8}$ express Compound Time. Simple Triple Time is expressed by $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{4}$ or $\frac{9}{8}$ express Compound Triple time. It will be observed, that when two figures are used to express time, they are written like fractions. One figure at the top, (the numerator,) indicates how many notes of the kind indicated by the denominator, fill each measure, for example, $\frac{2}{4}$ shows that two quarter notes fill the measure, or the value of two quarter notes in each measure.

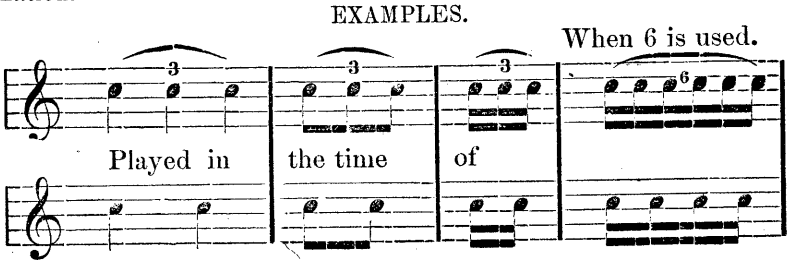
EXAMPLES OF VARIOUS KINDS OF TIME.



TRIPLETS.

When the figure 3 is placed over or under three notes, such groups are called Triplets, and are to be played in the time of two of the same denomination.

EXAMPLES.



SHARPS AND FLATS.

A Sharp, thus: (♯) indicates that the note after which it is placed, is raised a half tone. The Flat (♭) lowers it one half tone, a double sharp (𝄪) raises the note a whole tone, and the double flat (𝄫) lowers it a whole tone.

The Natural (♮) is used to cancel a Sharp or Flat.

SIGNS AND MUSICAL CHARACTERS.

Marks or letters of expression in music to indicate *loud*, are *f* and *ff*, the latter meaning *very loud*. *p*, *soft*, and *pp very soft*. *mf* or *mp*, neither loud nor soft, but *medium*.

D.S. (*Dal Segno.*) or *D.C. al Fine.* means go to beginning, and play to word *Fine*.

Double bar, thus: signifies end of strain.

Two dots, thus: or thus: signifies that the part on the side that the dots are, is to be repeated.

MANNER OF HOLDING THE BANJO.

Rest the Rim on the right thigh, let the neck of the instrument rest lightly upon the thumb of the left hand, with the head rather elevated, so that the hand can move easily along the finger-board, and the fingers obtain a good position upon the string.

THE RIGHT HAND.

Rest the fore-arm upon the rim near the tail-board, place the little finger on the Head, near the Bridge. Use the thumb and first two fingers for picking. The second finger picks the first string, the first finger the second string, and the thumb the other three strings.

HOW TO TUNE THE BANJO.

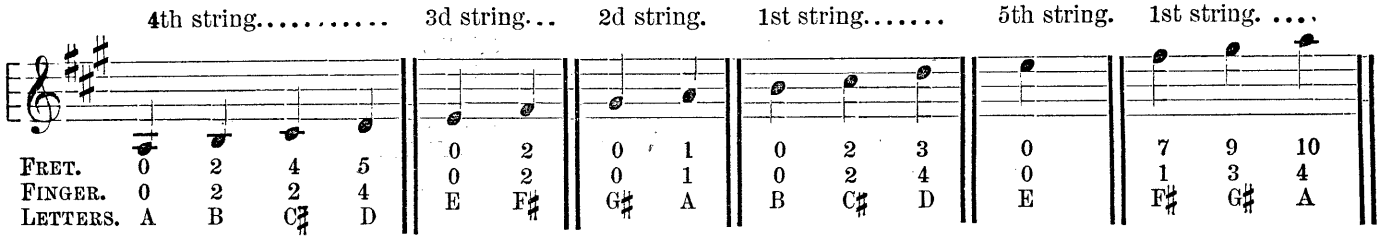
Tune the 4th string to a tuning fork, then put a finger of the left hand on the 7th fret, of 4th string, and tune 3d string in unison, stop 4th fret of 3d string, and tune 2d string in unison, stop 3d fret, of 2d string, and tune 1st string in unison, stop 5th fret, of 1st string, and tune 5th string in unison.

There is a style of playing by use of a thimble, worn on the fore finger of the right hand, by which we *strike* the strings instead of *picking*, any of the music in this work, can be played in this way. But I do not approve of this, as it does not produce so musical a tone, being very course, and little or no expression is derived from it. It really is an old style, and very little use is now made of it by Banjoests of good taste.

The Banjo at the present time is far superior to those of days gone by; it has become a beautiful instrument, filled with music not only of a Plantation Jig kind, but of music of the highest order, and is used by all lovers of music.

I would say, however, that a Banjo is not an instrument that could be made as good use of in a Brass Band as a Bass Drum, and therefore ought not to be used as such, but we should do away with drumming of a thimble, and learn to pick, which is far preferable and artistic.

NATURAL SCALE OF BANJO. A MAJOR.



EXERCISE FOR PICKING.

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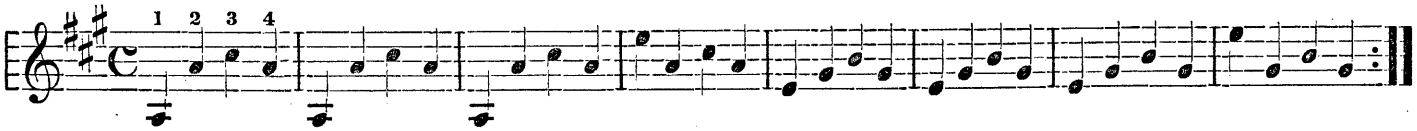
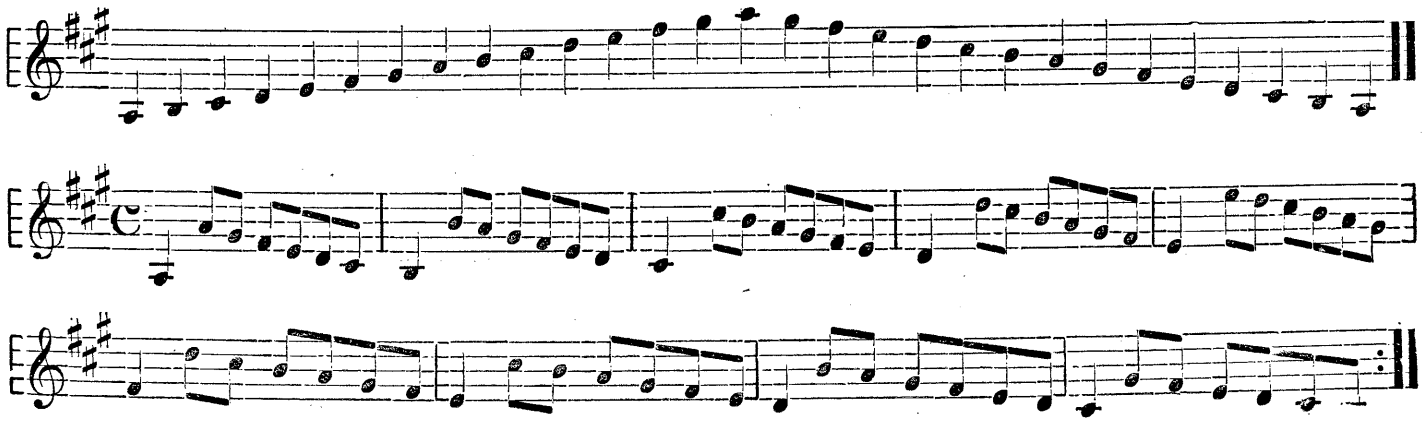
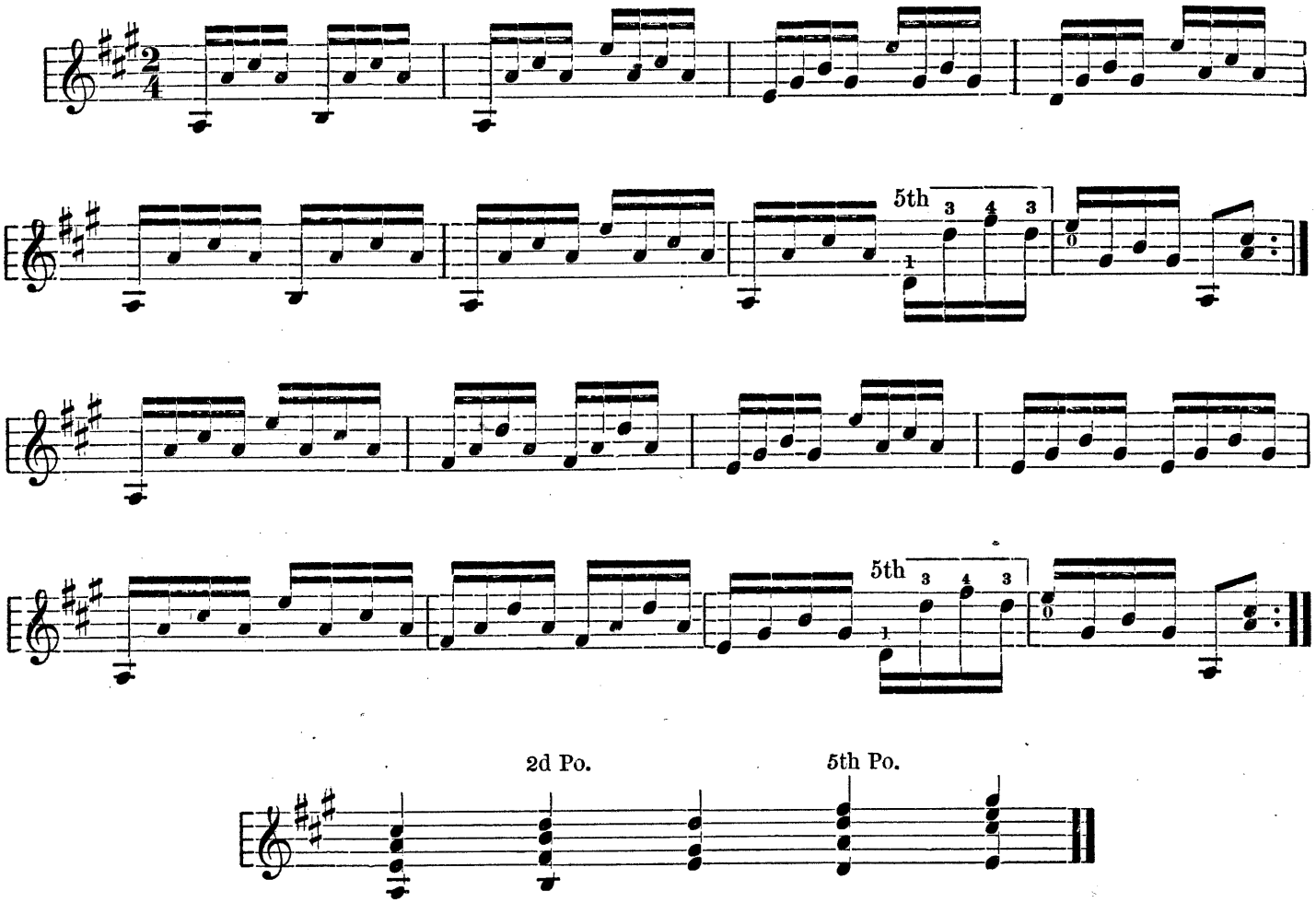


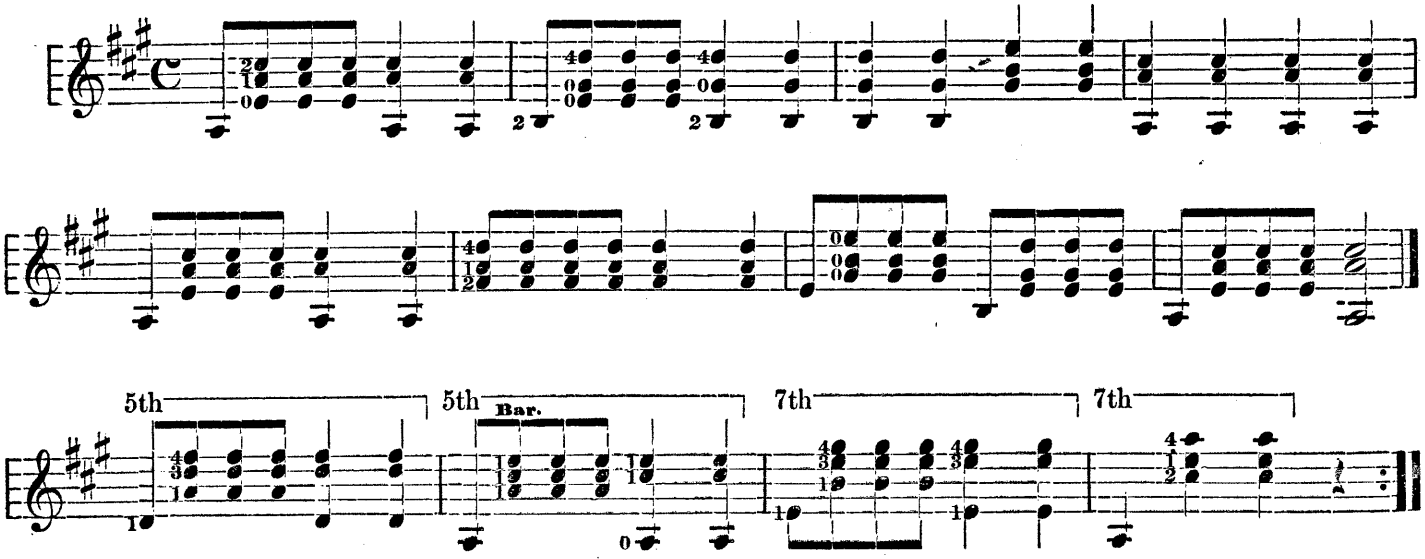
SCALE EXERCISE.



JIG EXERCISE IN A MAJOR.



EXERCISE IN CHORDS IN A MAJOR.



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EASY SCHOTTISCHE.

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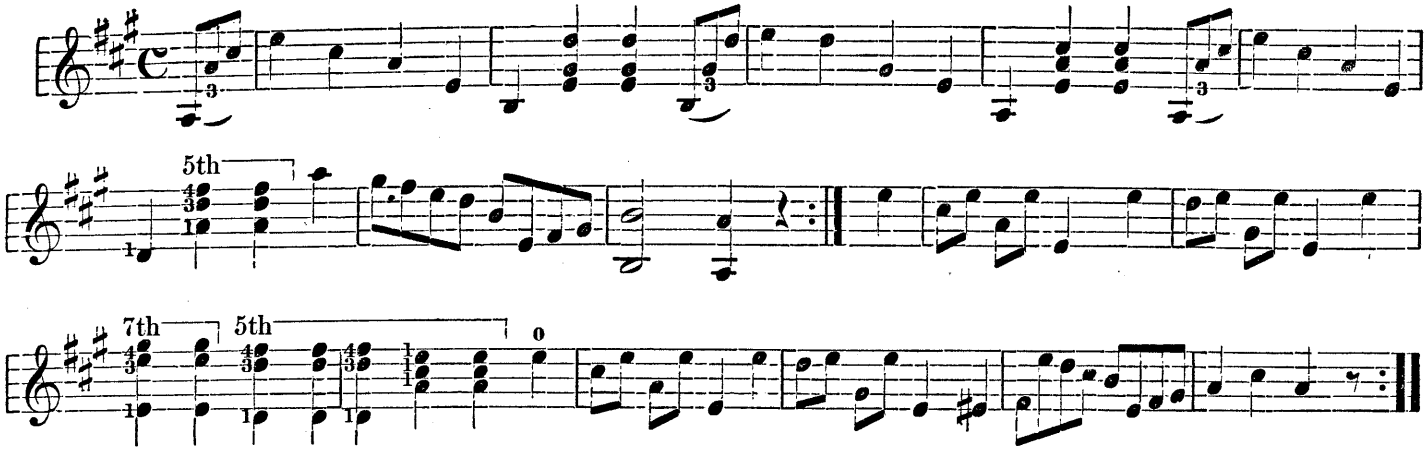
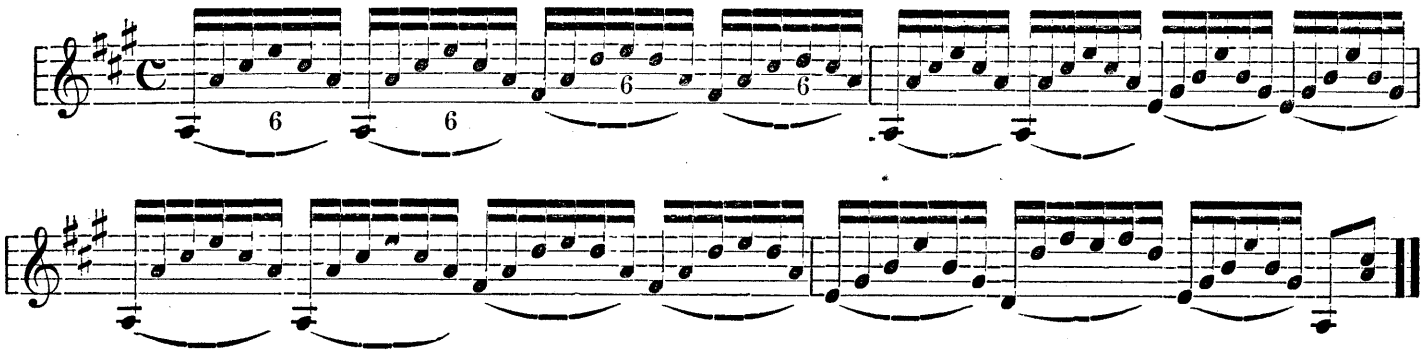
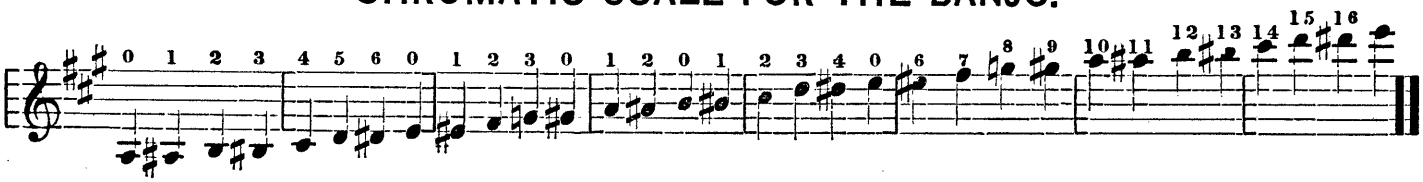


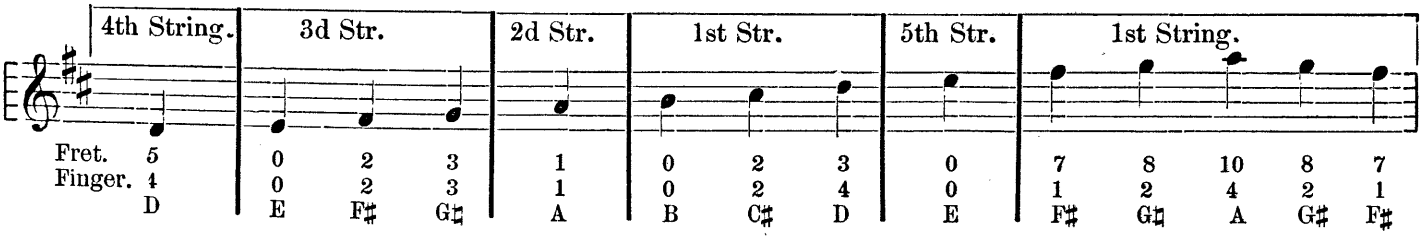
EXERCISE.

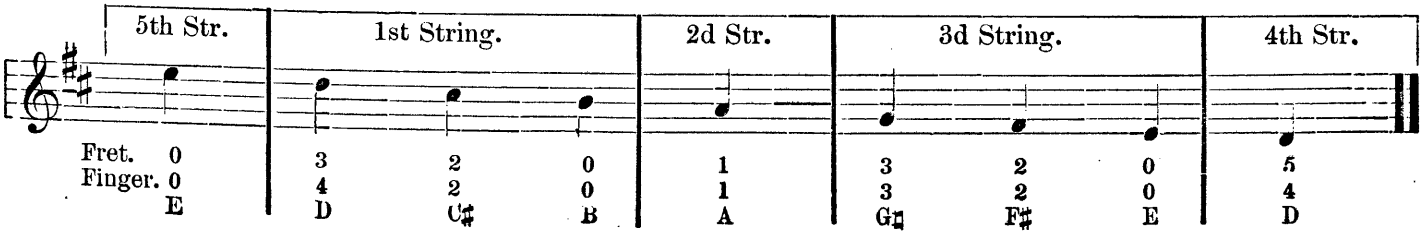


CHROMATIC SCALE FOR THE BANJO.



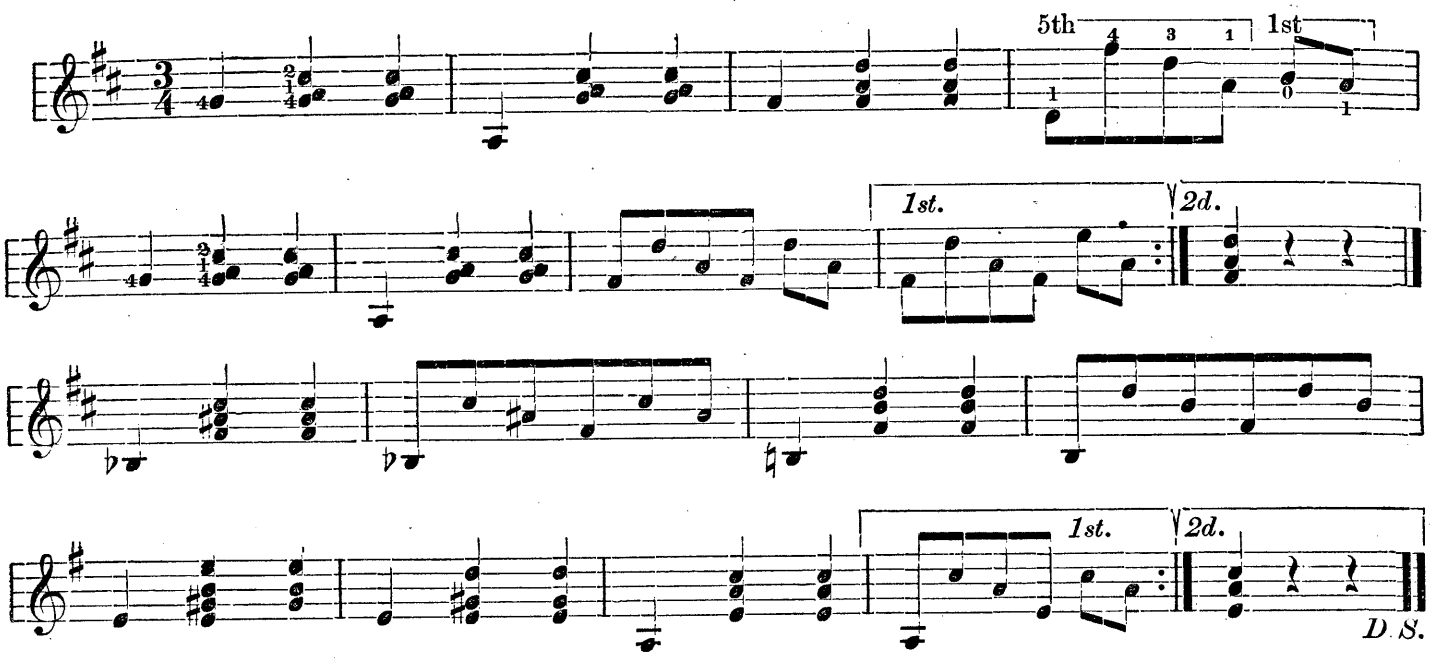
MAJOR SCALE IN D.



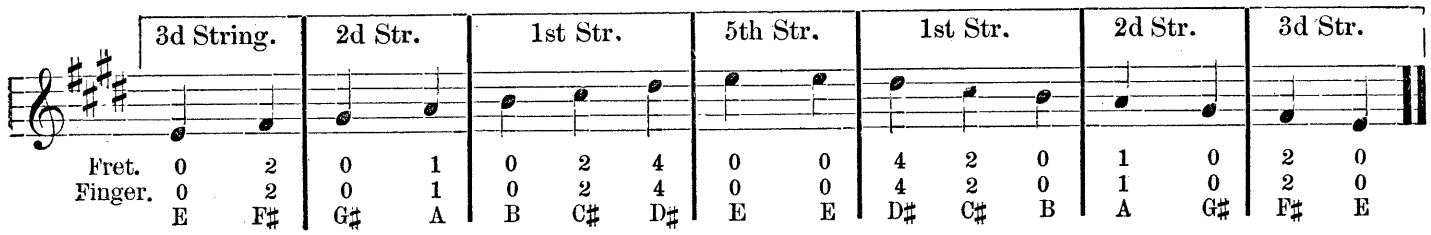


LILLY WALTZ.

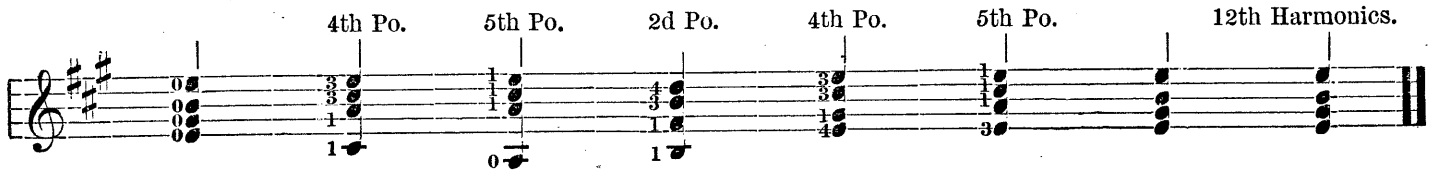
GEORGE BISBEE.



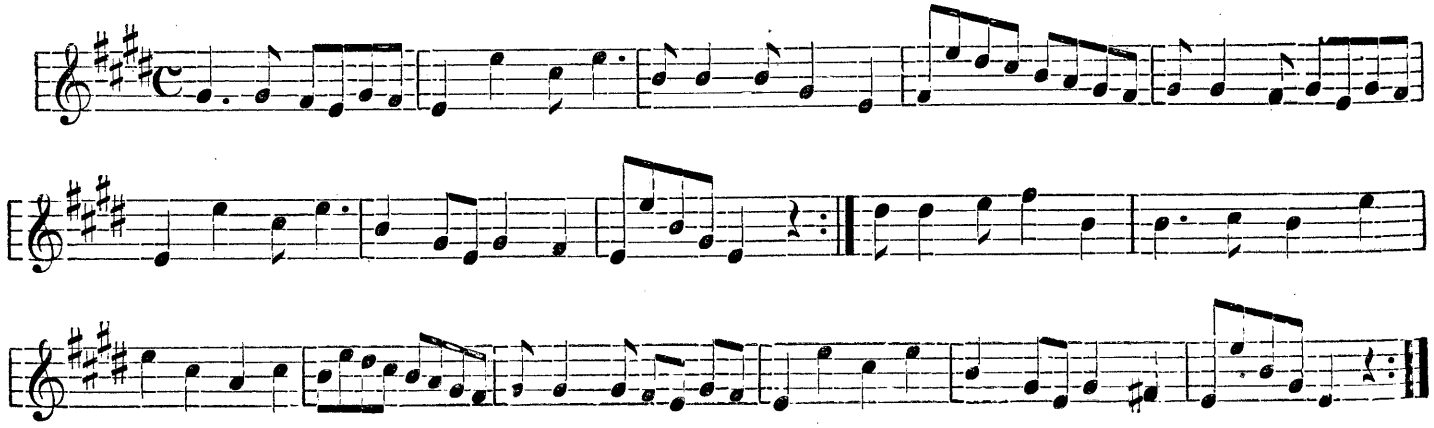
SCALE OF E MAJOR.



CHORDS IN E MAJOR.



OLD FOLKS AT HOME JIG.

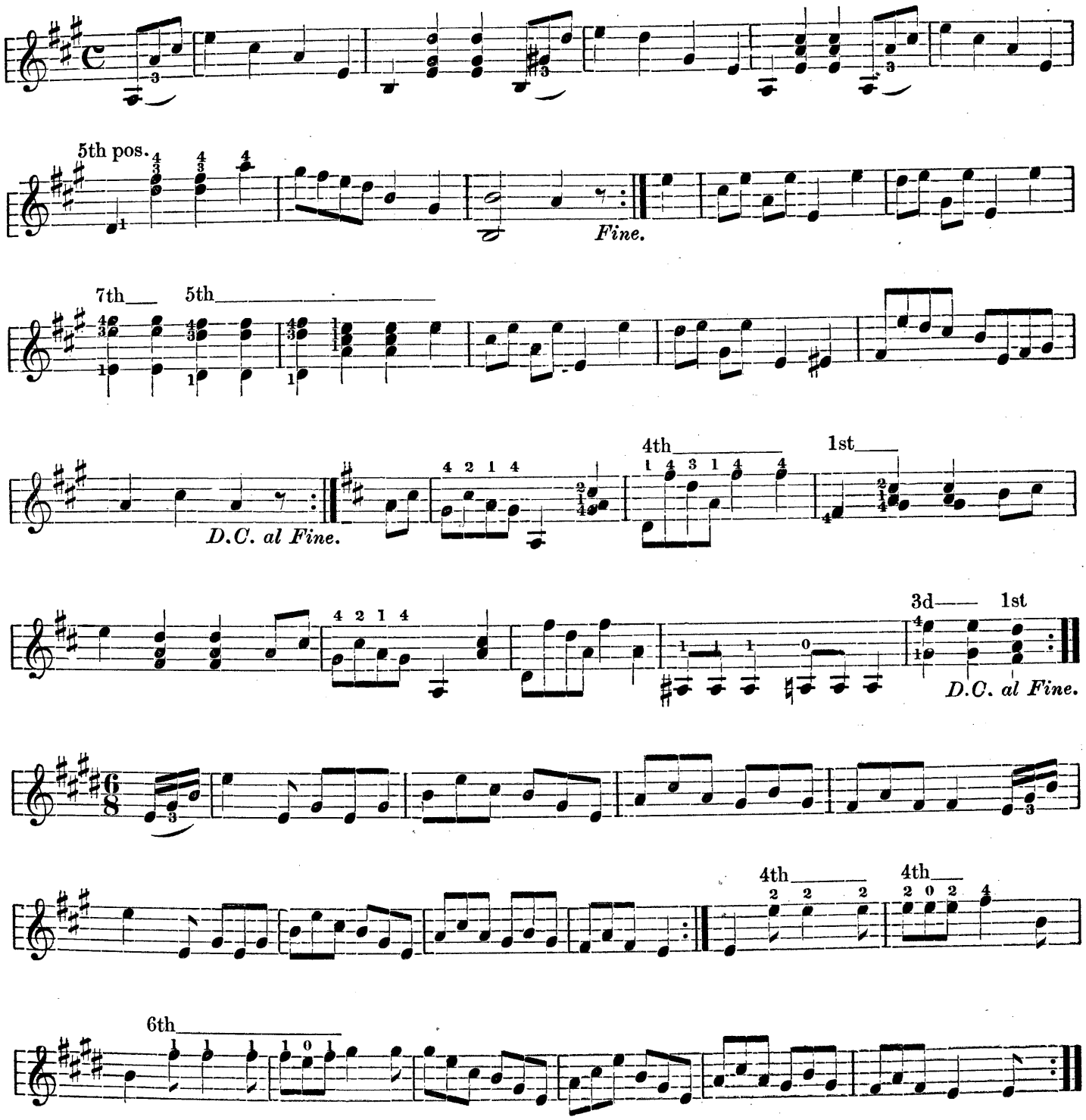


PART II.

Instrumental Music.

DAISY SCHOTTISCHE.

By GAD ROBINSON.



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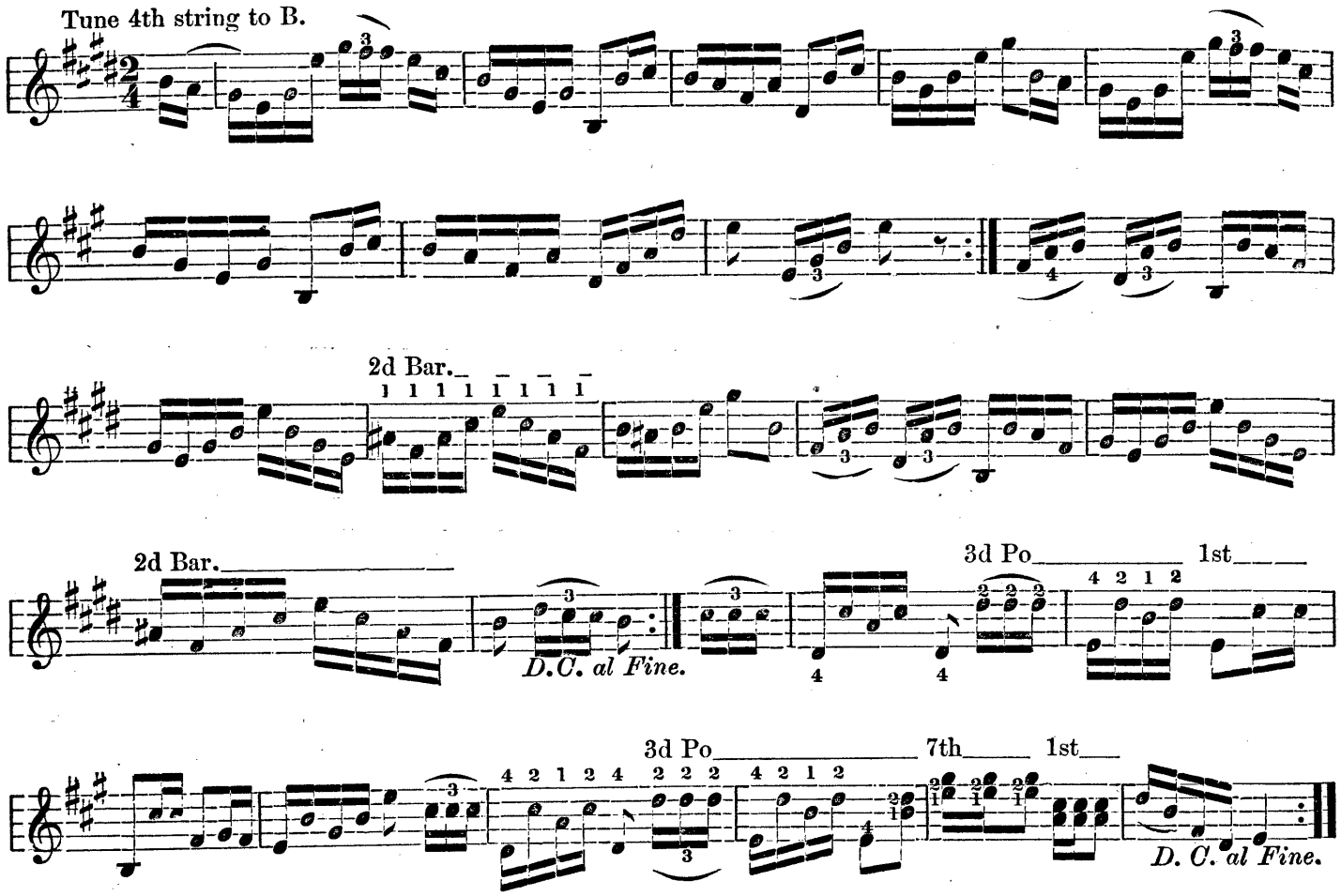
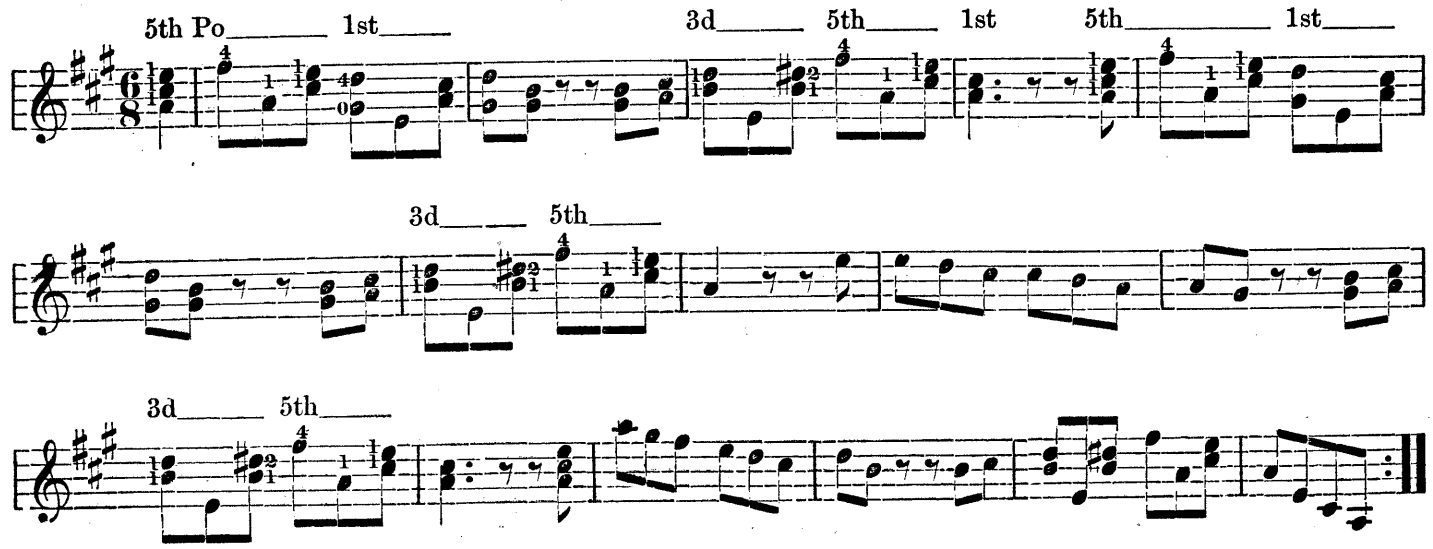
OPERA HOUSE REEL.

By GAD ROBINSON.
As played by him, at Opera House, Brockton.



CARNIVAL OF VENICE.



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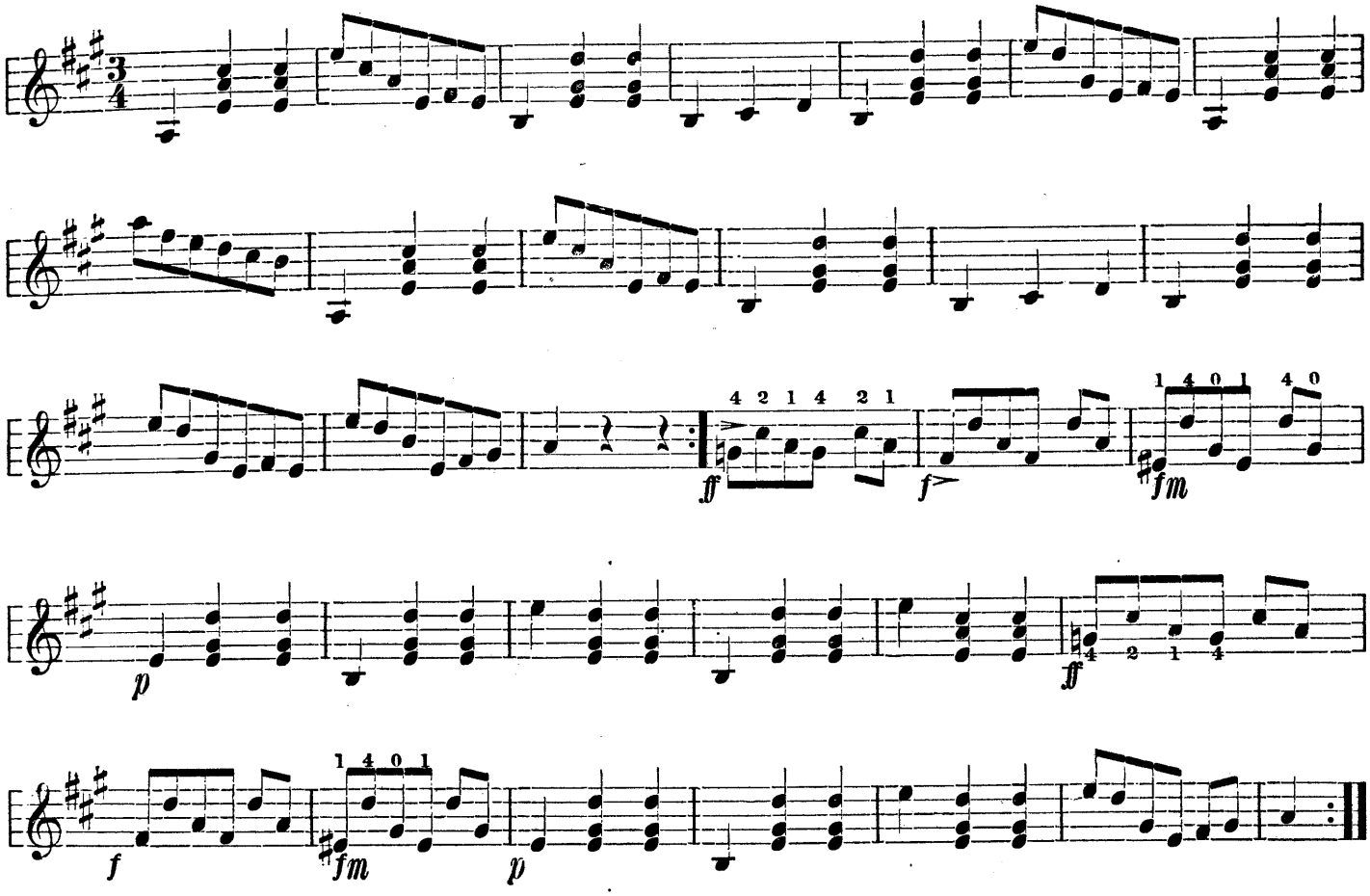
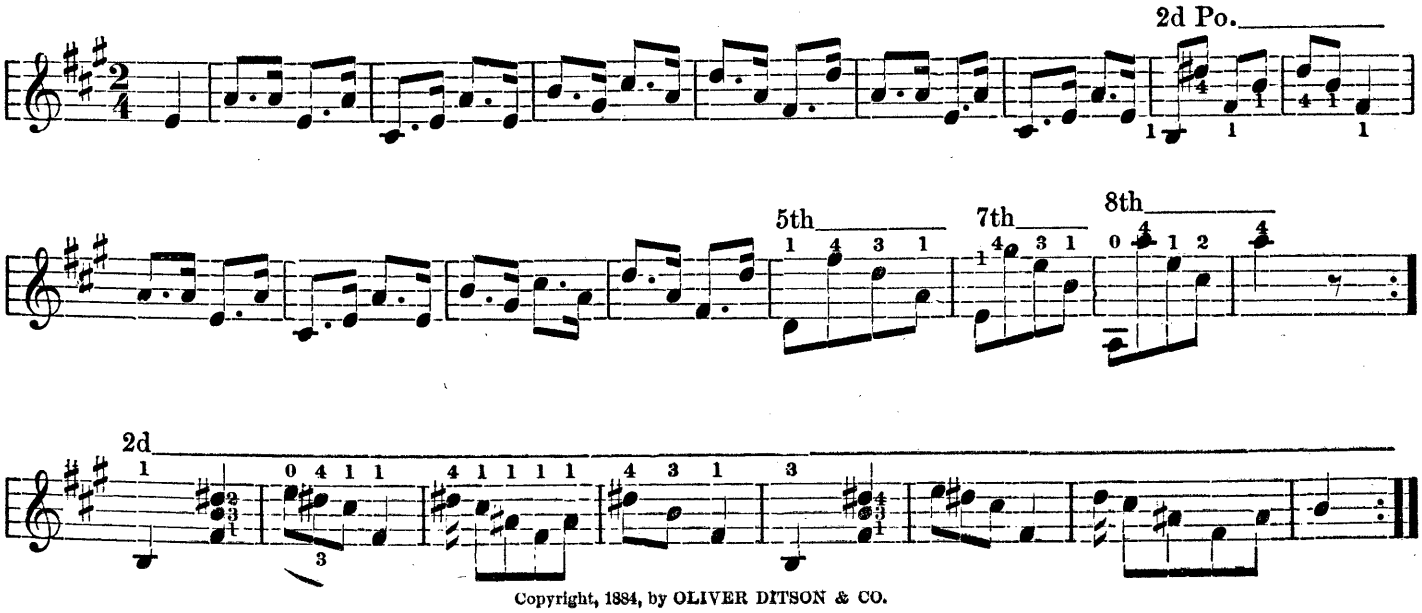
ELECTRIC LIGHT WALTZ.

GAD ROBINSON.



BISBEE JIG.



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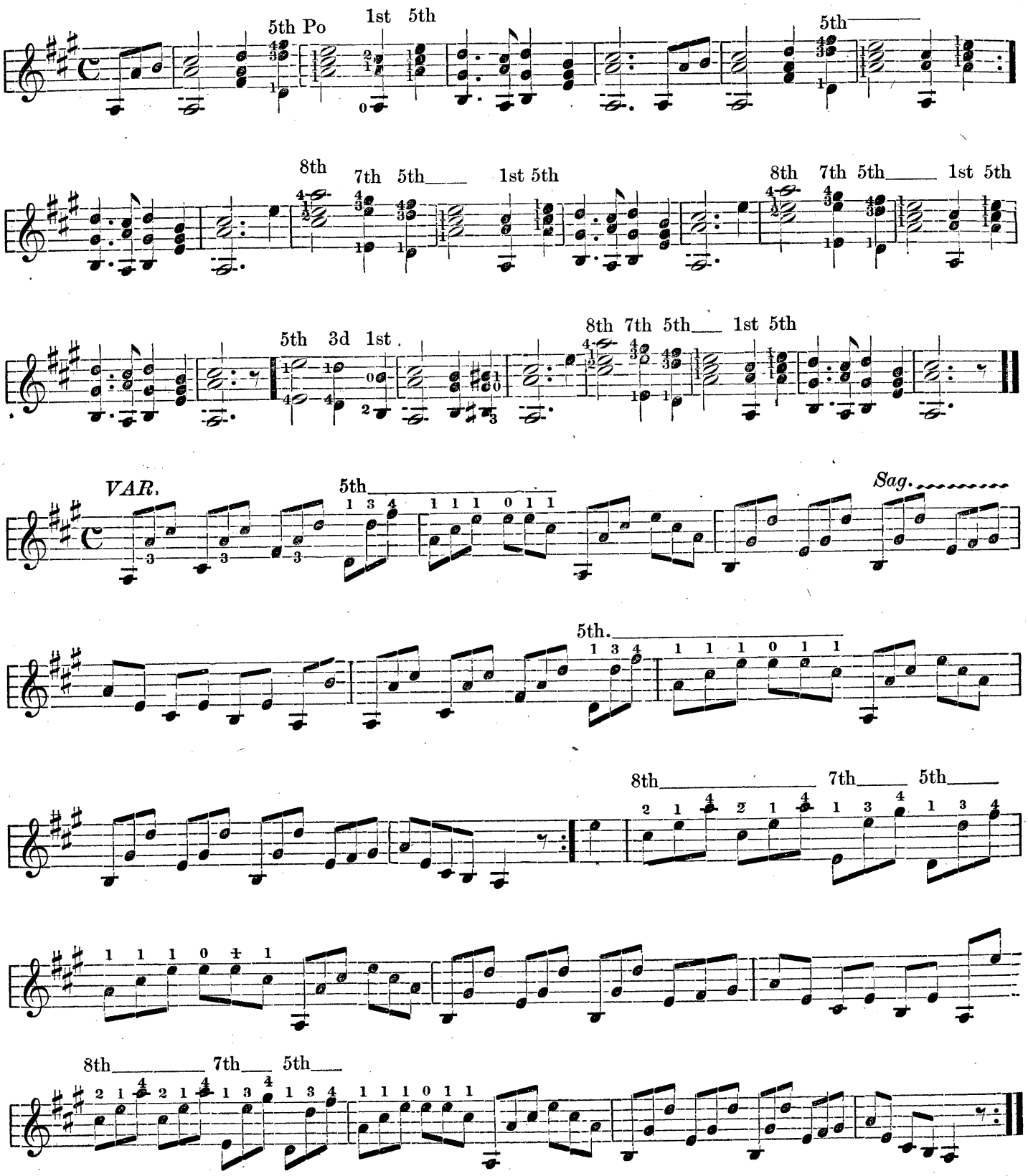
HOME, SWEET HOME, AND VARIATIONS.

GAD ROBINSON.



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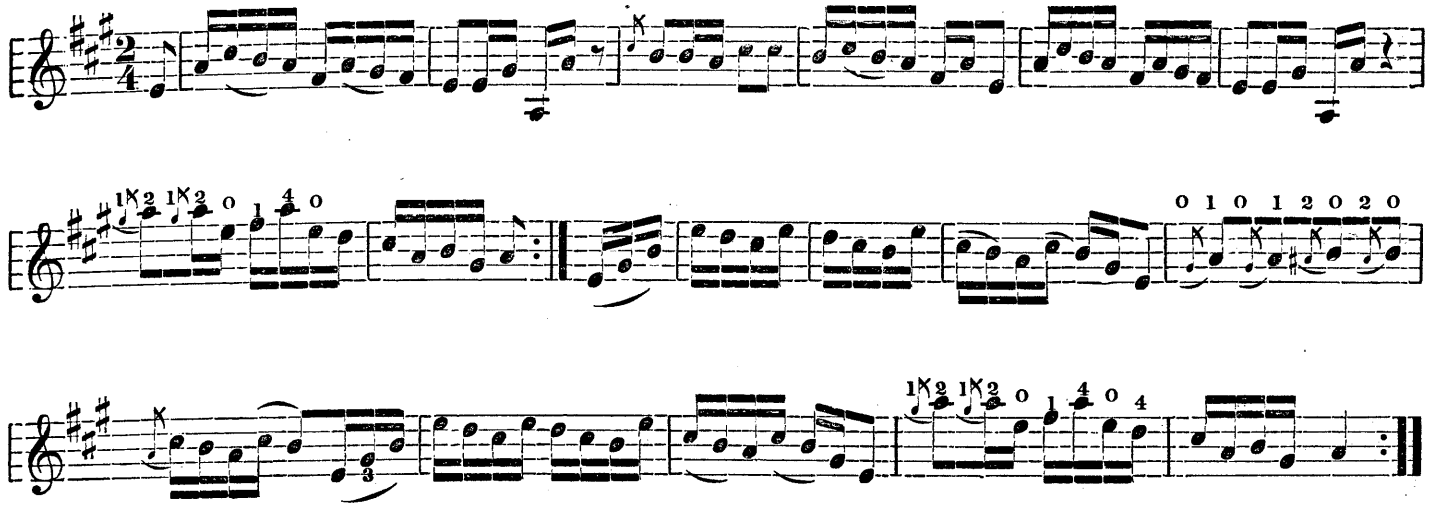
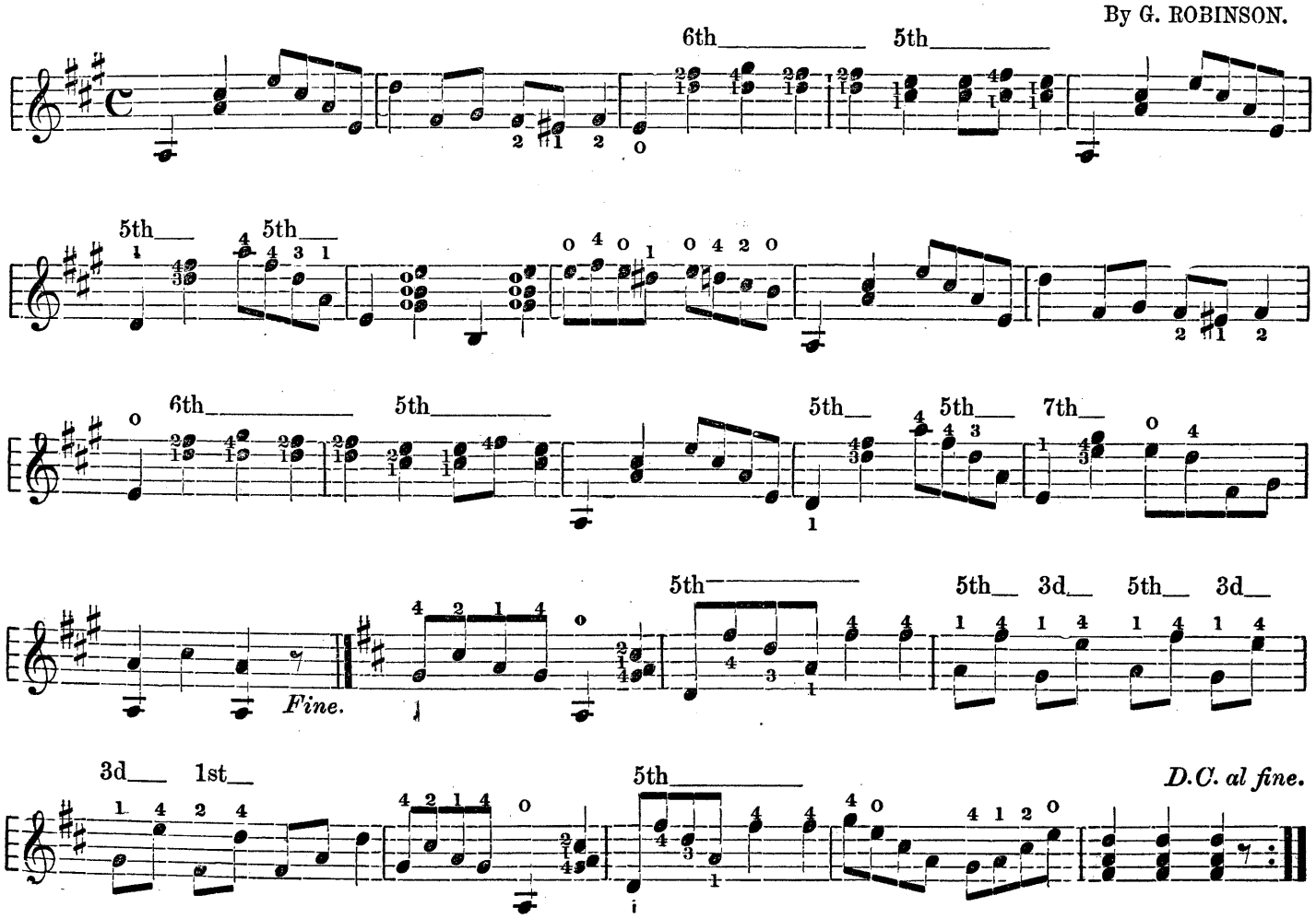
ARKANSAS TRAVELLER.



SOME THING EASY SCHOTTISCHE.

By G. ROBINSON.



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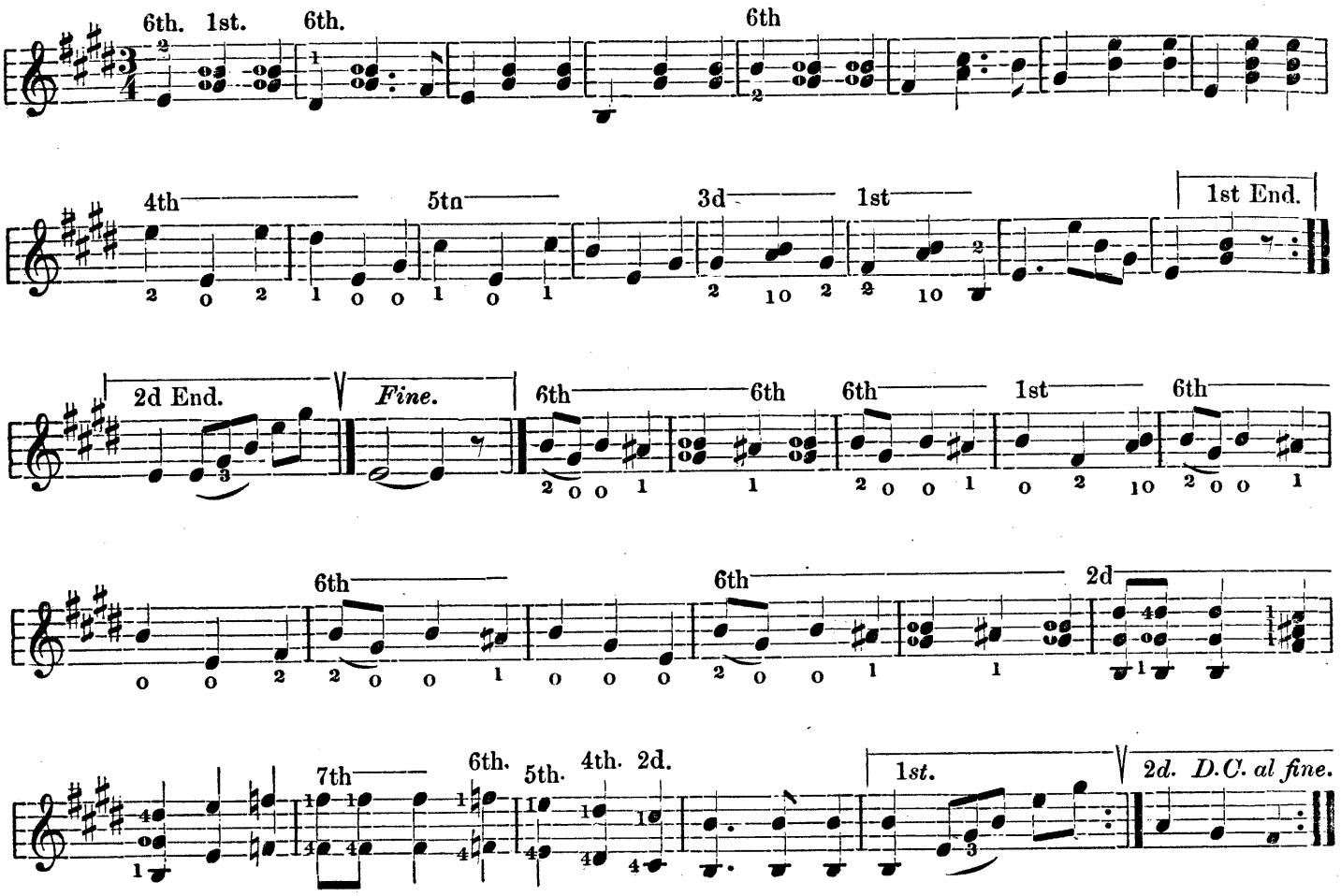
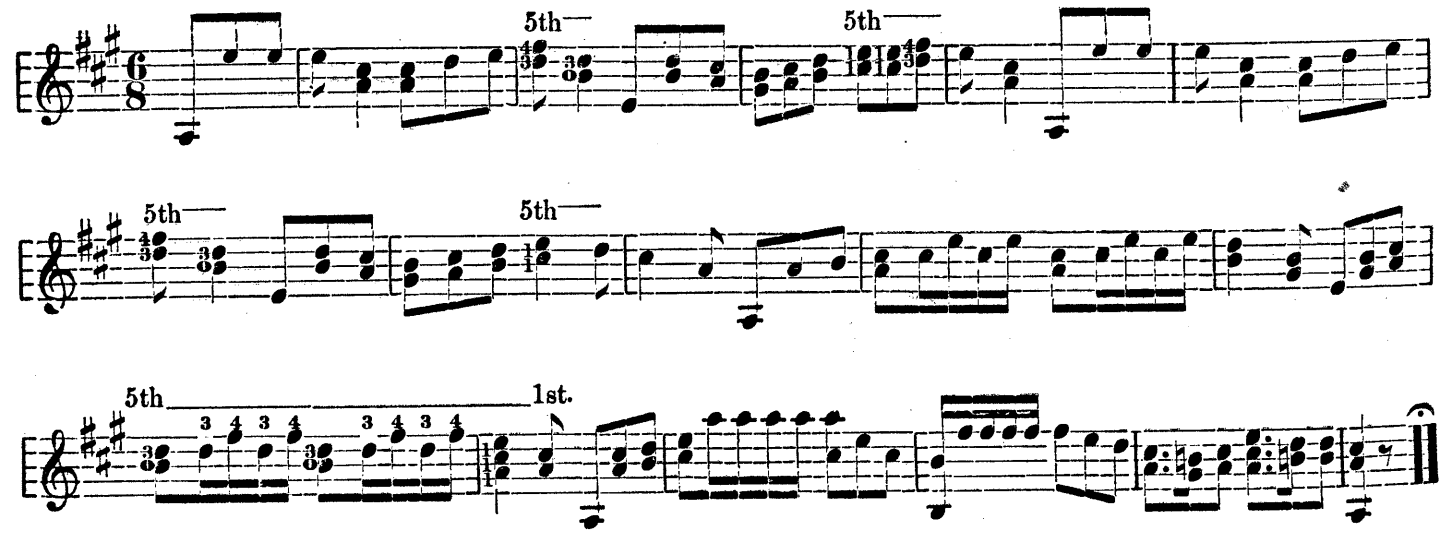
LEAP YEAR WALTZ.

STRAUSS. Arr. by G. ROBINSON.



DUETT. "BOCCACCIO."

Arr. by G. ROBINSON.



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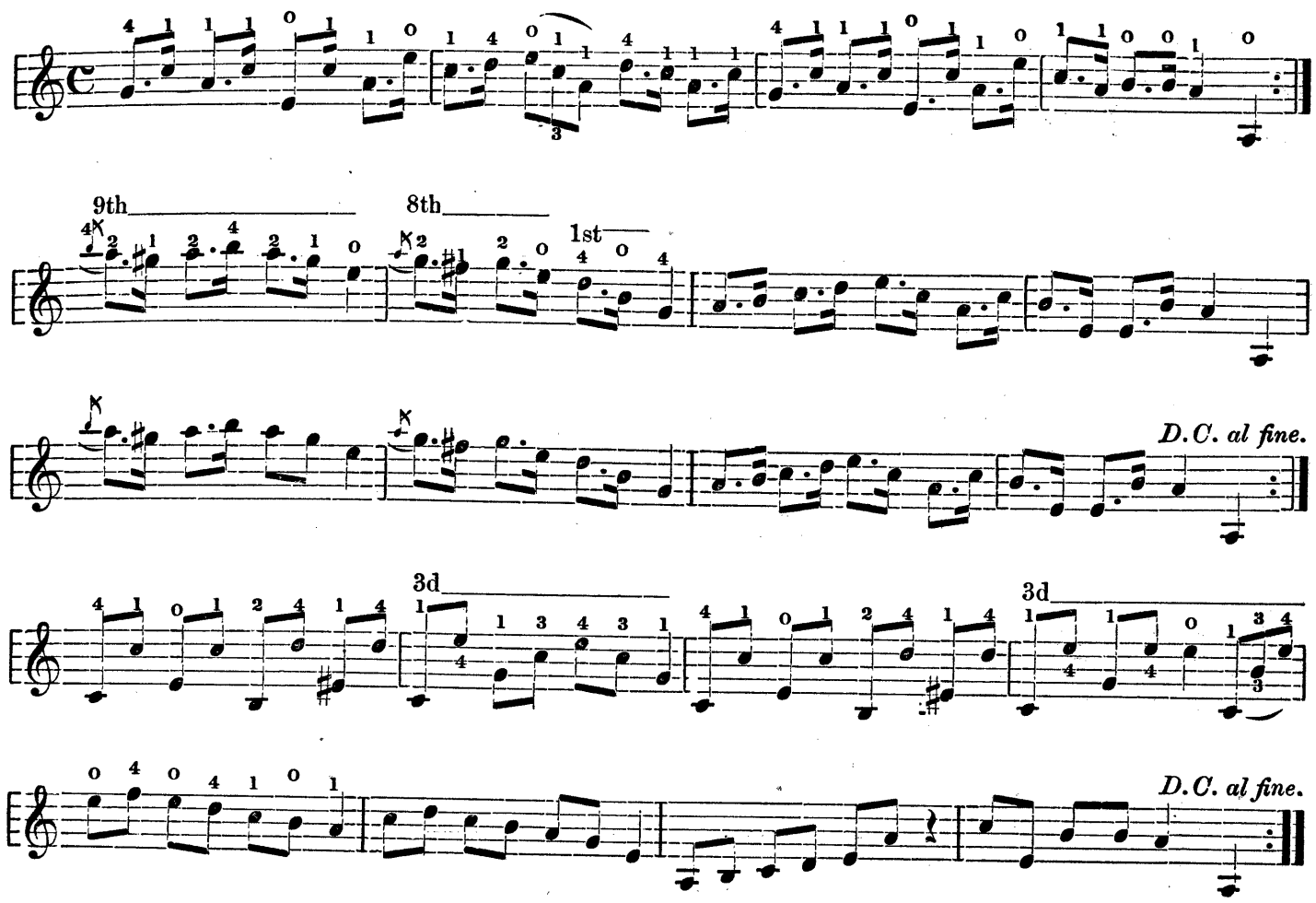
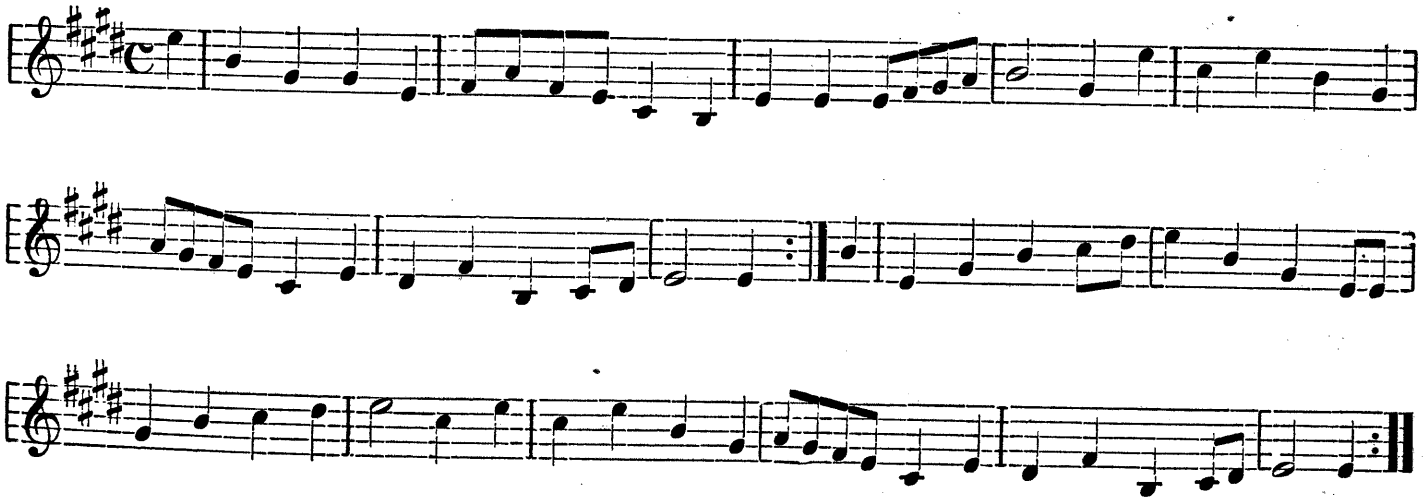
MINOR JIG.



THE GIRL I LEFT BEHIND ME.



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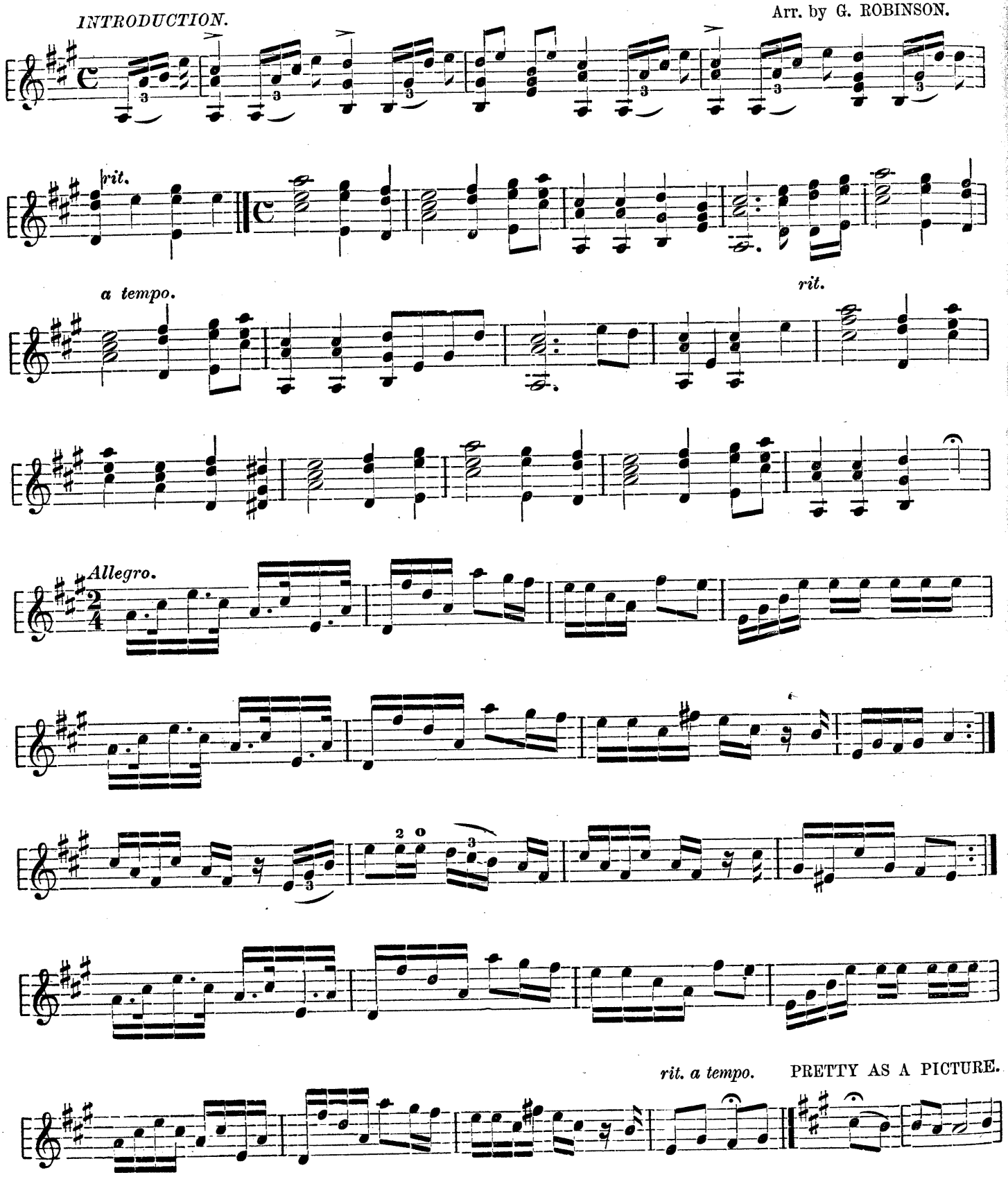
GRAND MEDLEY. "PRETTY AS A PICTURE."

Arr. by G. ROBINSON.



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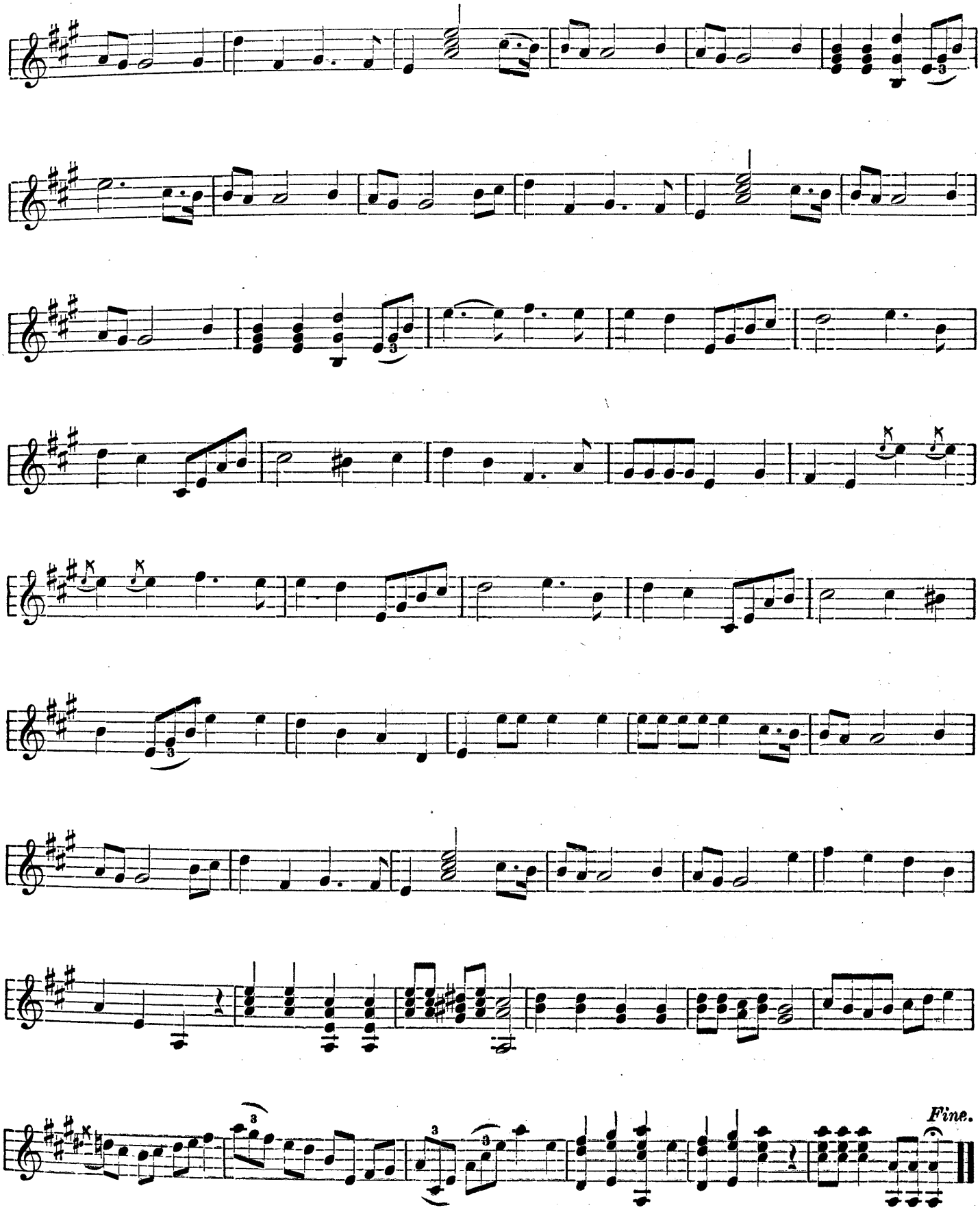
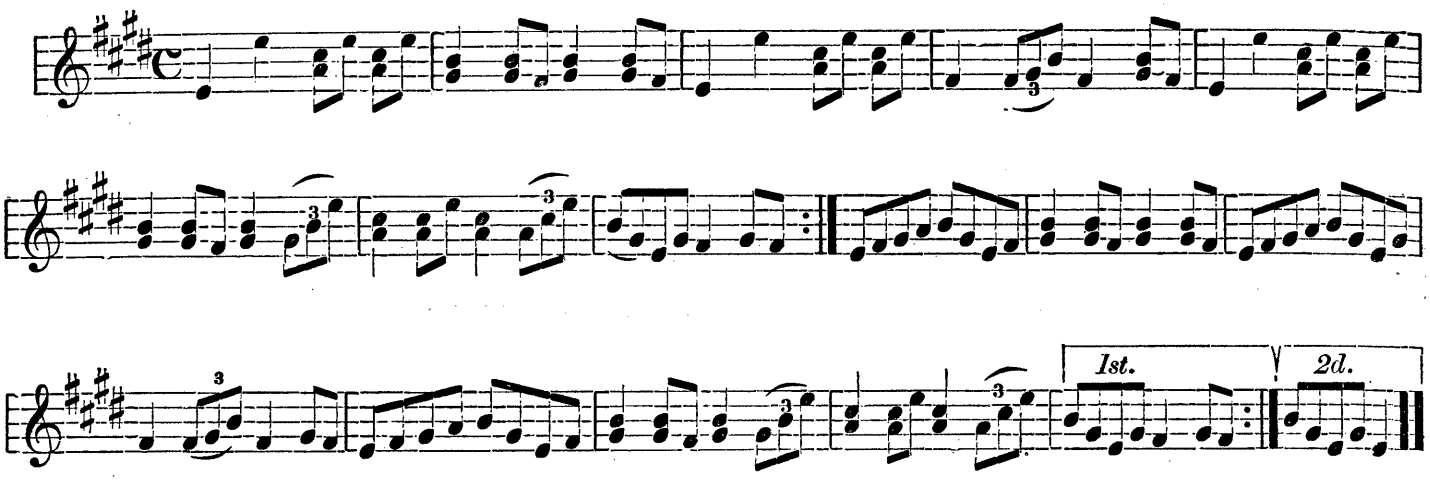
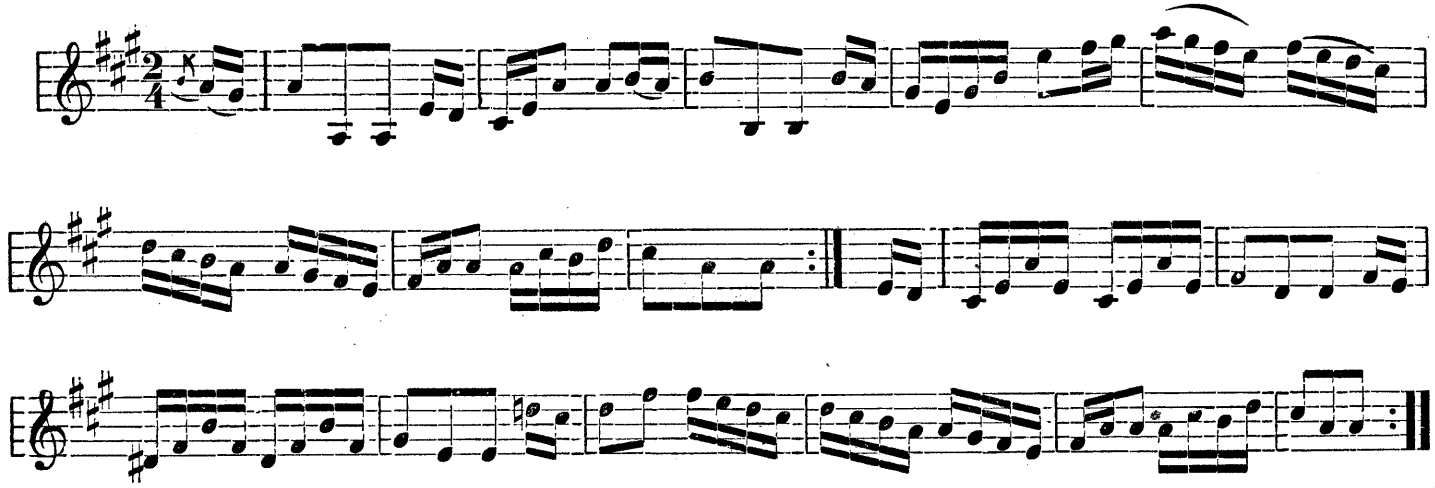
PRETTY AS A PICTURE. Concluded.



MISS McCLOUD'S REEL.

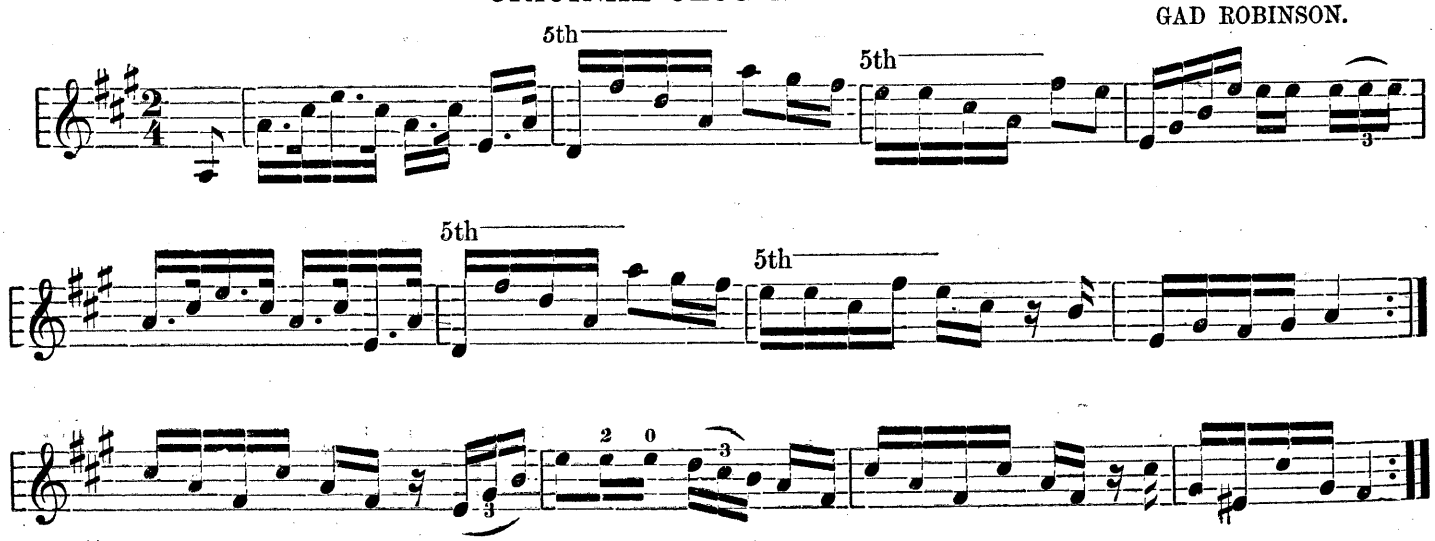


COLLEGE HORNPIPE.



ORIGINAL CLOG HORNPIPE.

GAD ROBINSON.



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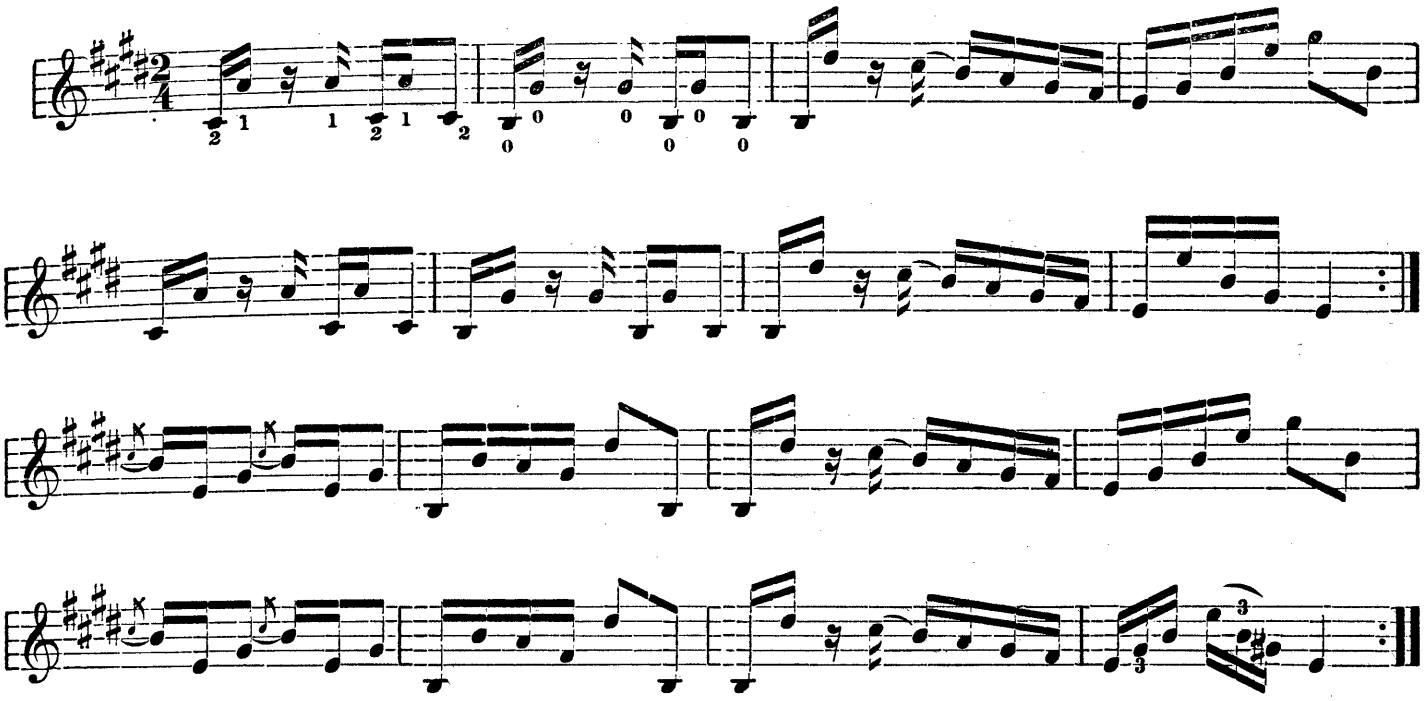
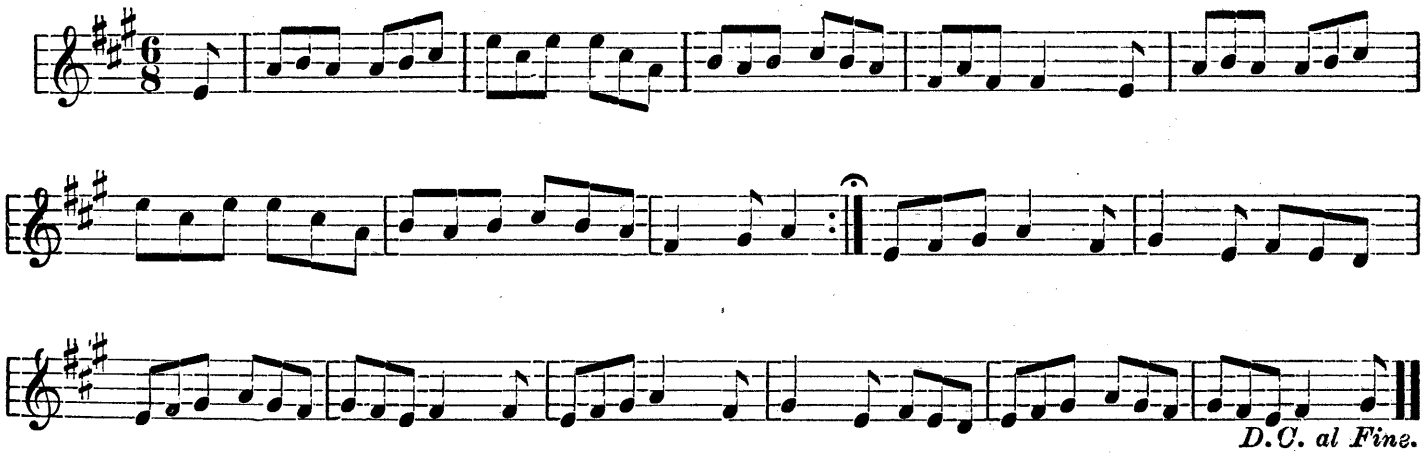
FOOT-STEPS IN THE SAND.

Tune the 4th String to B.

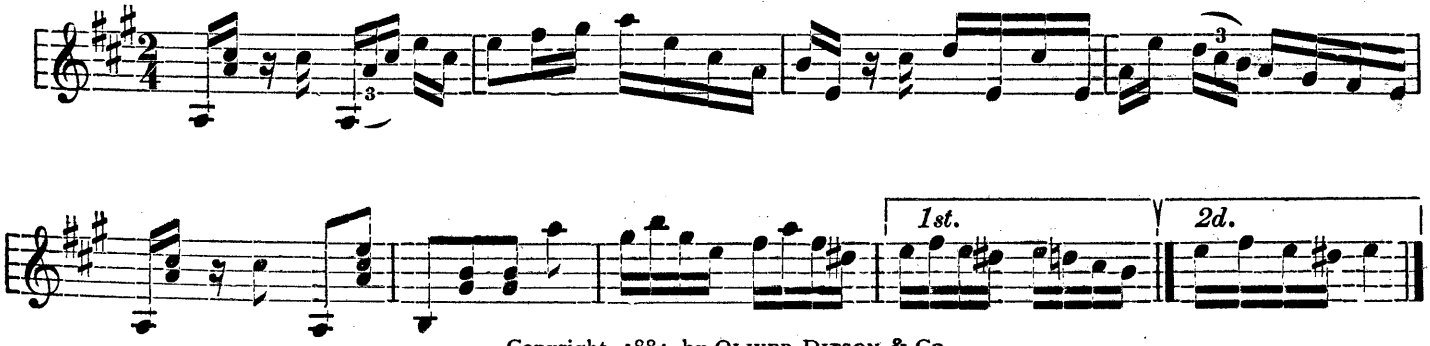
Arr. by GAD ROBINSON.



THE 17th OF MARCH.



MOONLIGHT REEL.



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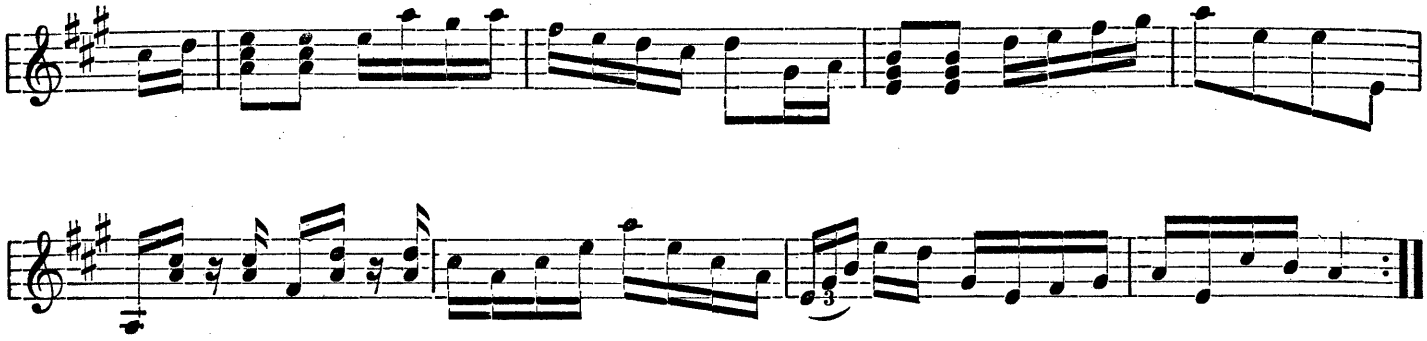
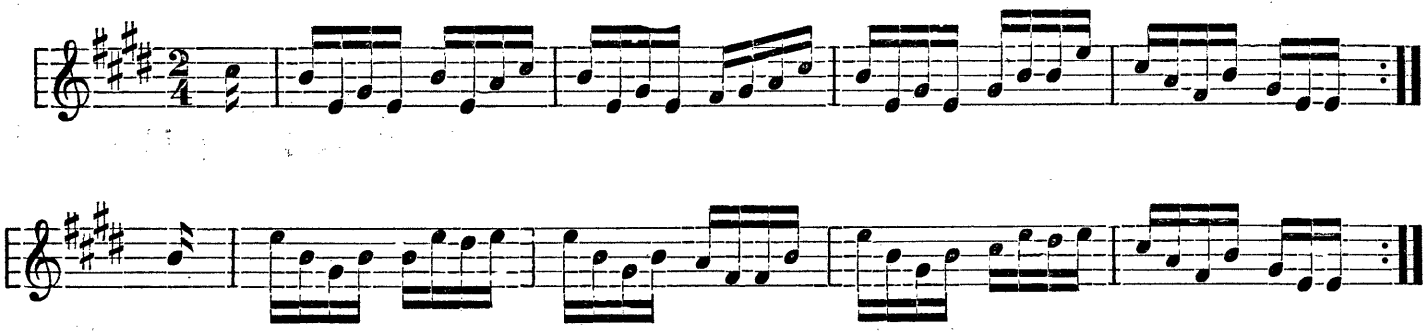
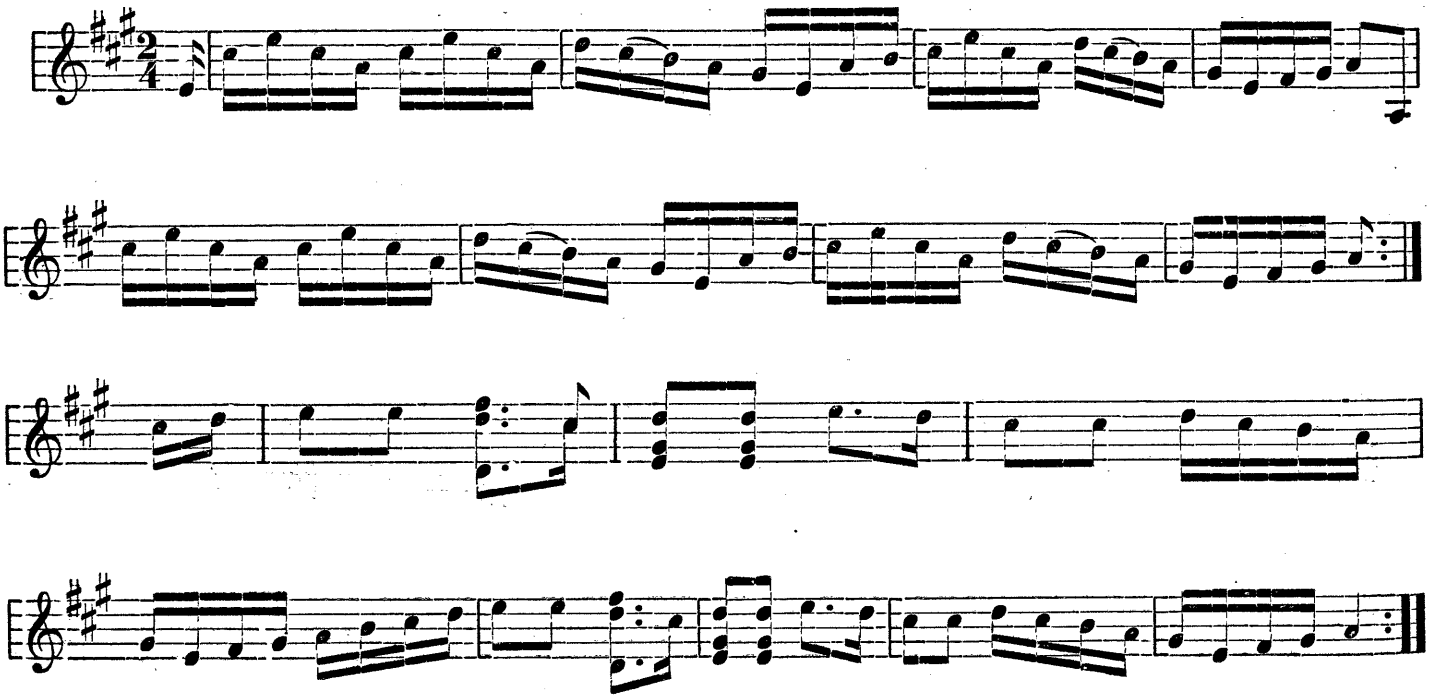
MOONLIGHT REEL. Concluded.



MONEY MUSK.



LADY OF THE LAKE.



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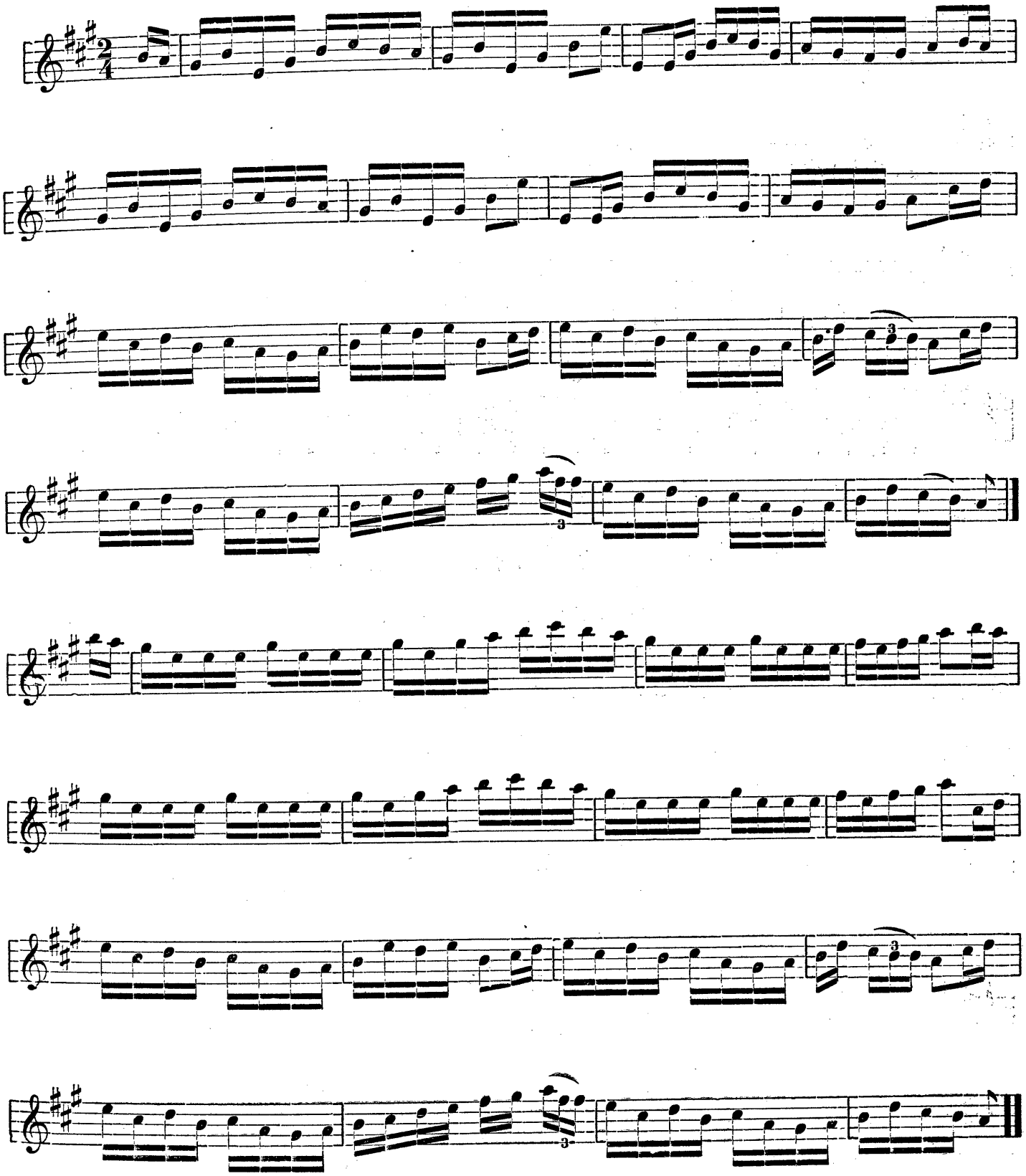
CHORUS JIG.



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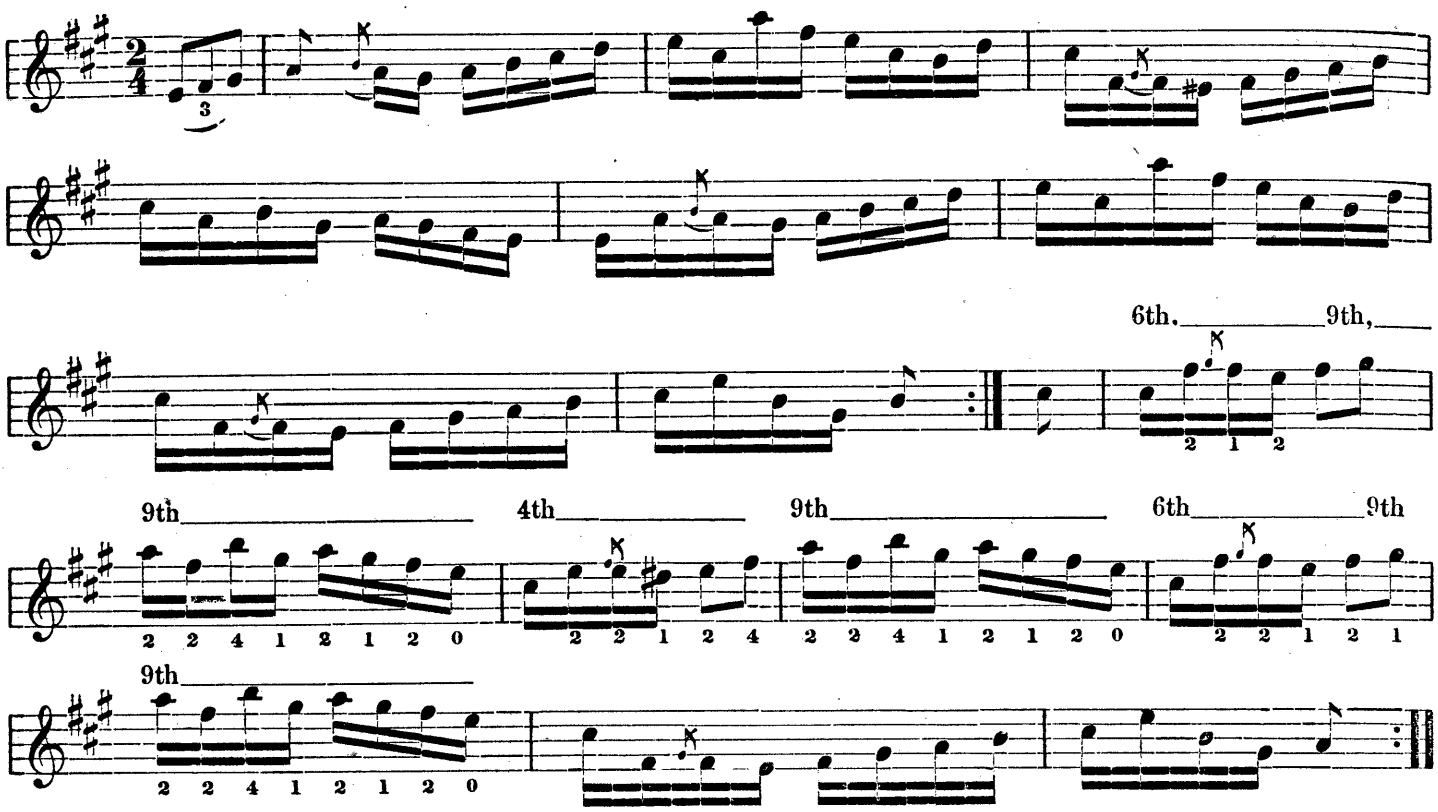
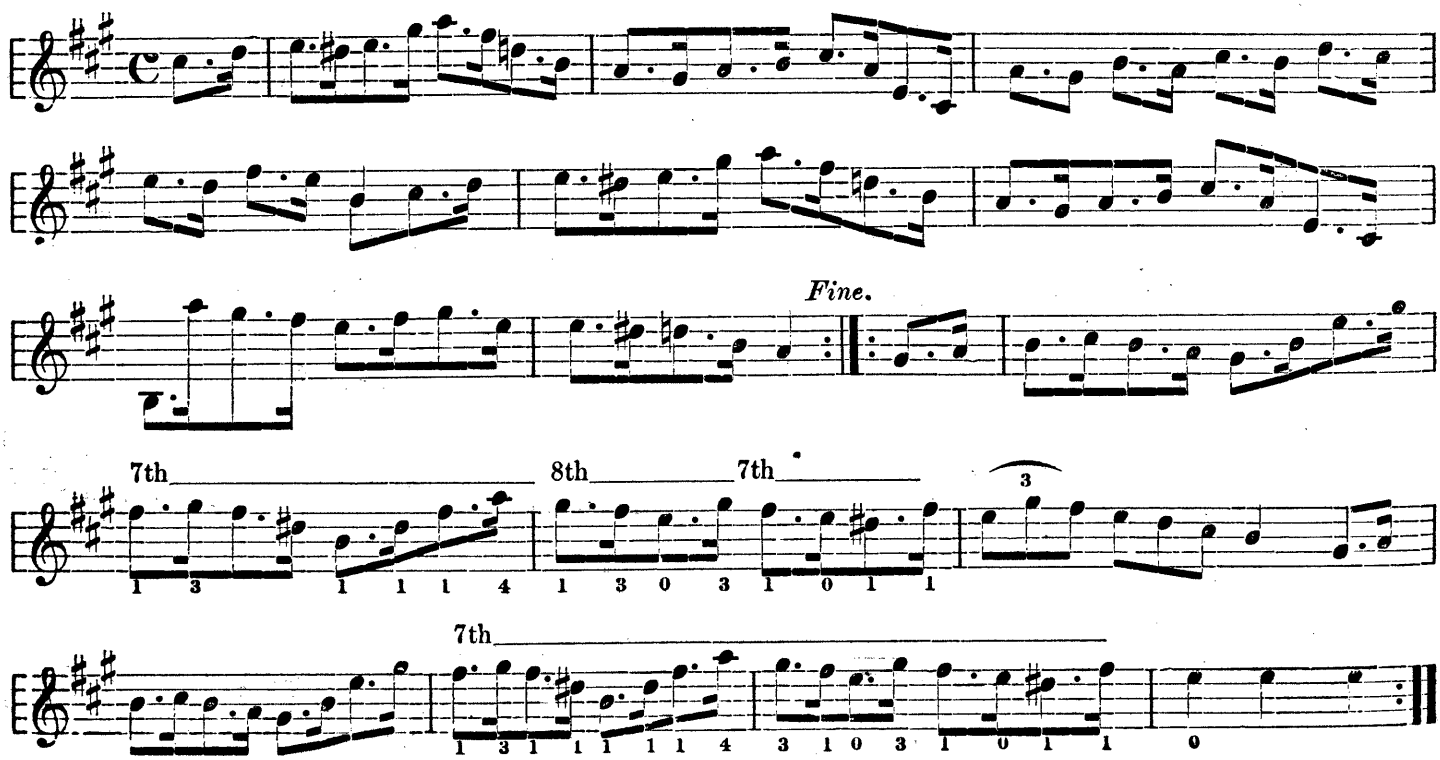
SIX HAND REEL.

Arr. by G. ROBINSON.



DOUBLE CLOG DANCE.



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THE GOOSE HANGS HIGH.

Arr. by G. ROBINSON.

A MINOR.

1 0 1 4 0 4 0 4 1 0 1 4 0 0 0 0

8th

PEA-NUT GAL.

A MINOR.

DANDY JIM.

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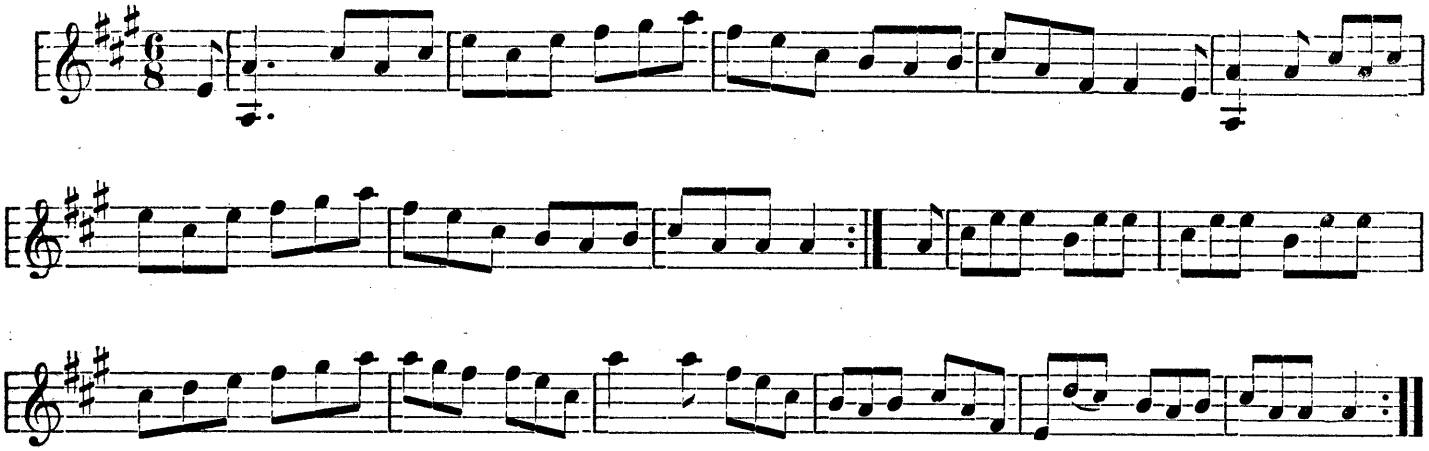
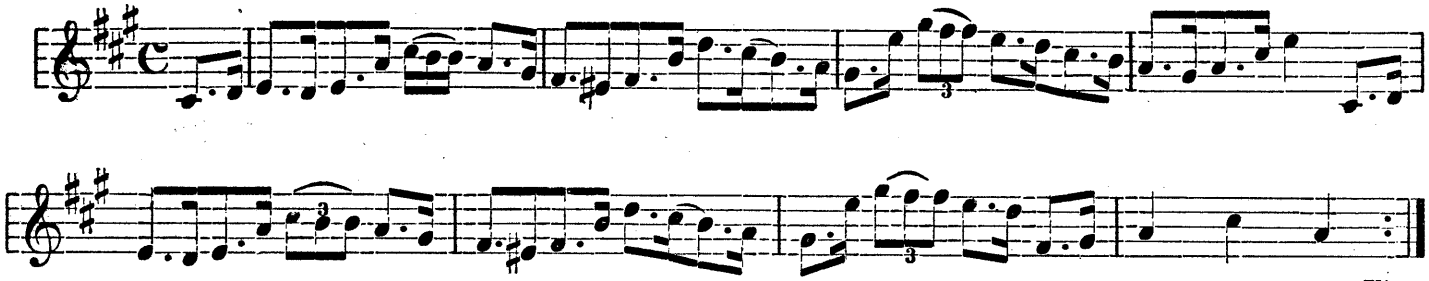
SAM HYDE'S QUICKSTEP.

Arr. by GAD ROBINSON.

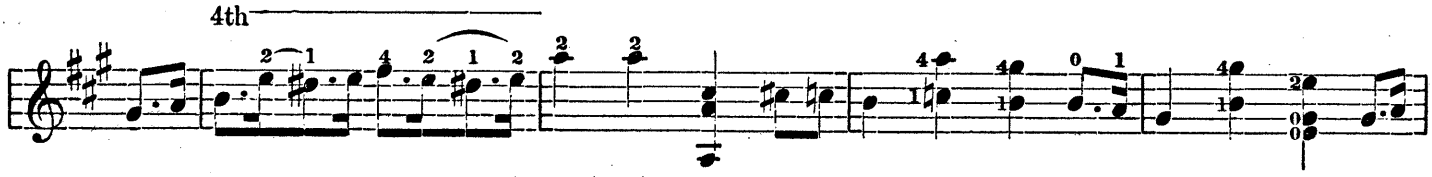


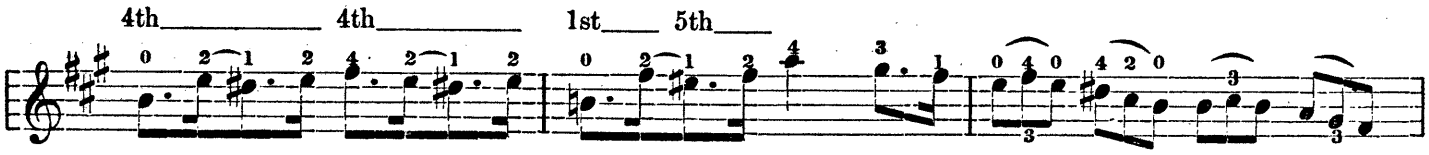
ORIGINAL STATUE CLOG.

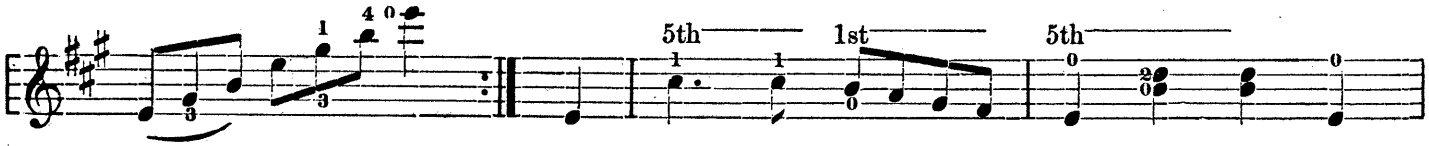
By GAD ROBINSON.

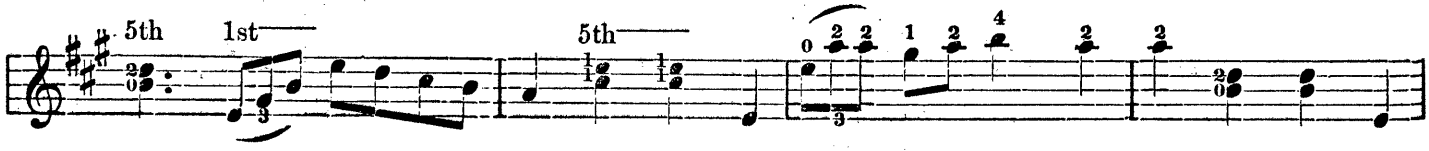


Fine.









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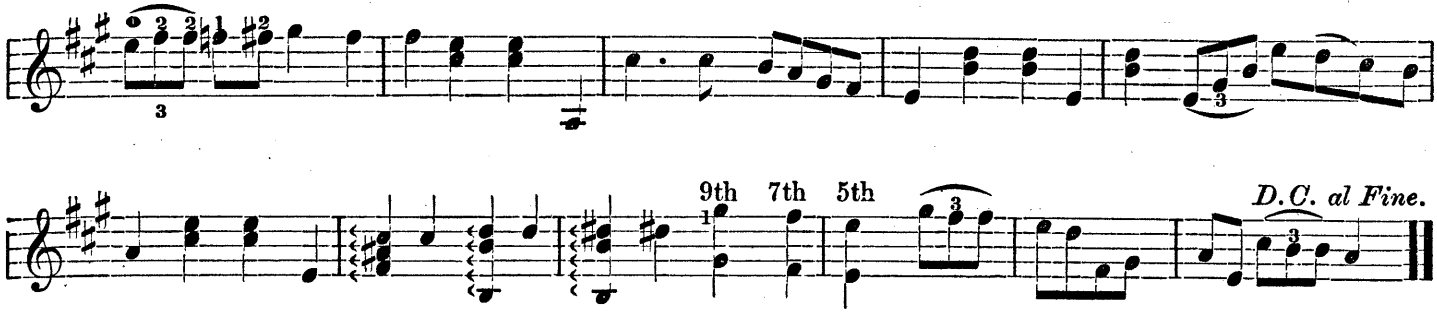
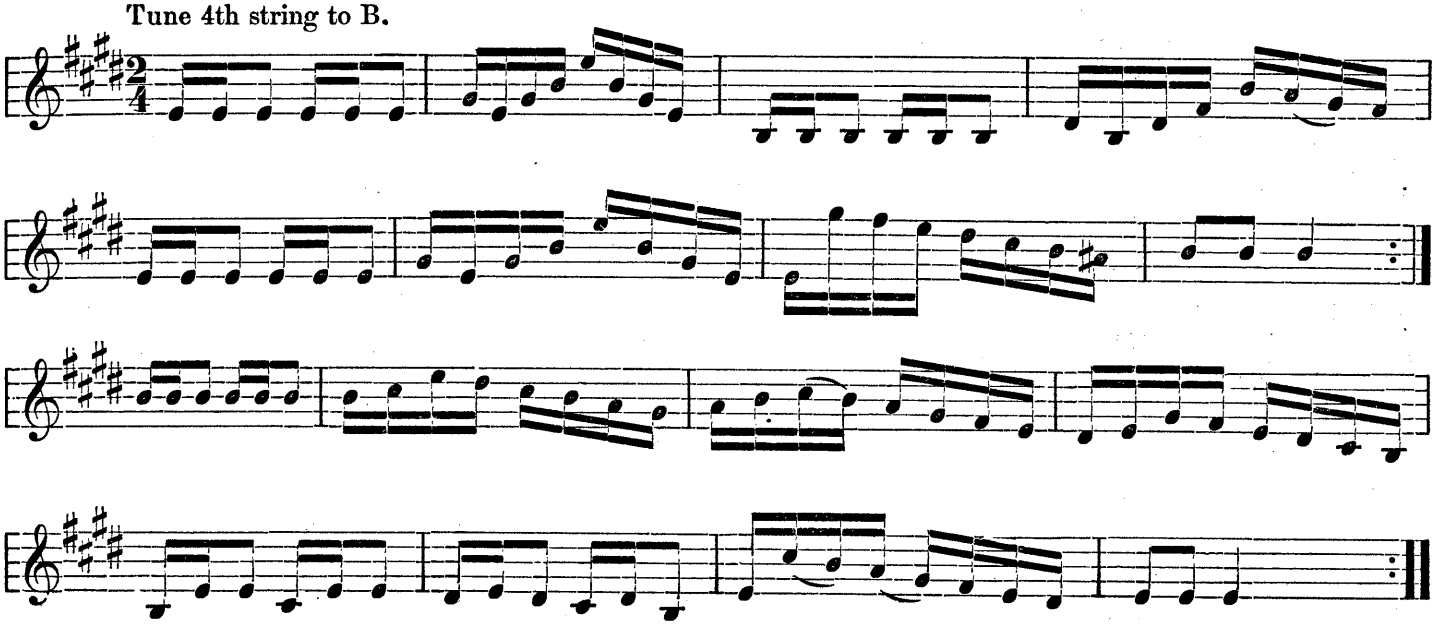
STATUE CLOG. Concluded.

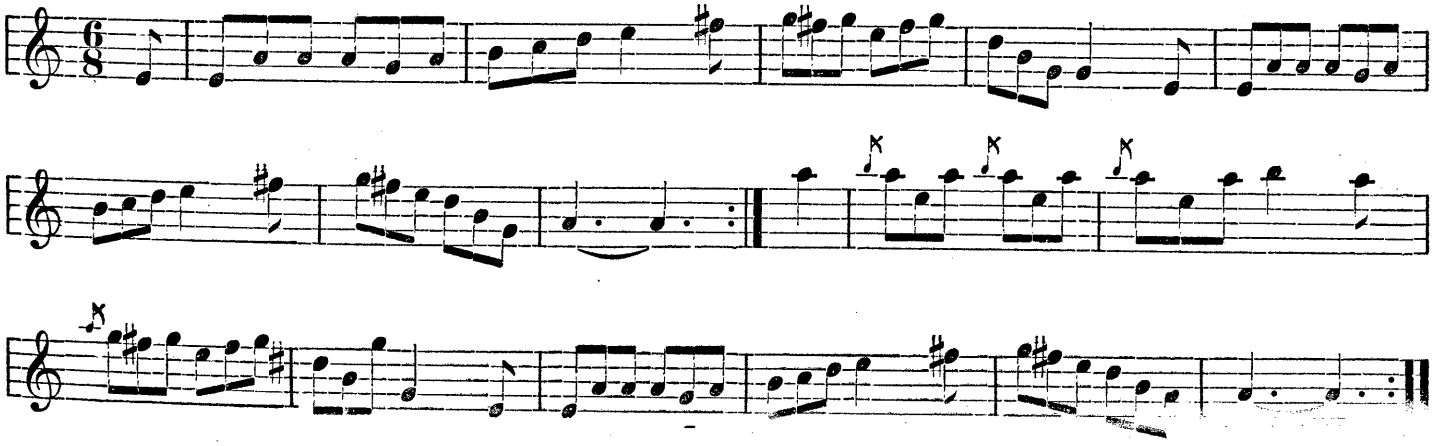


THUNDER HORNPIPE.

Tune 4th string to B.



RAKES OF KILDARE.



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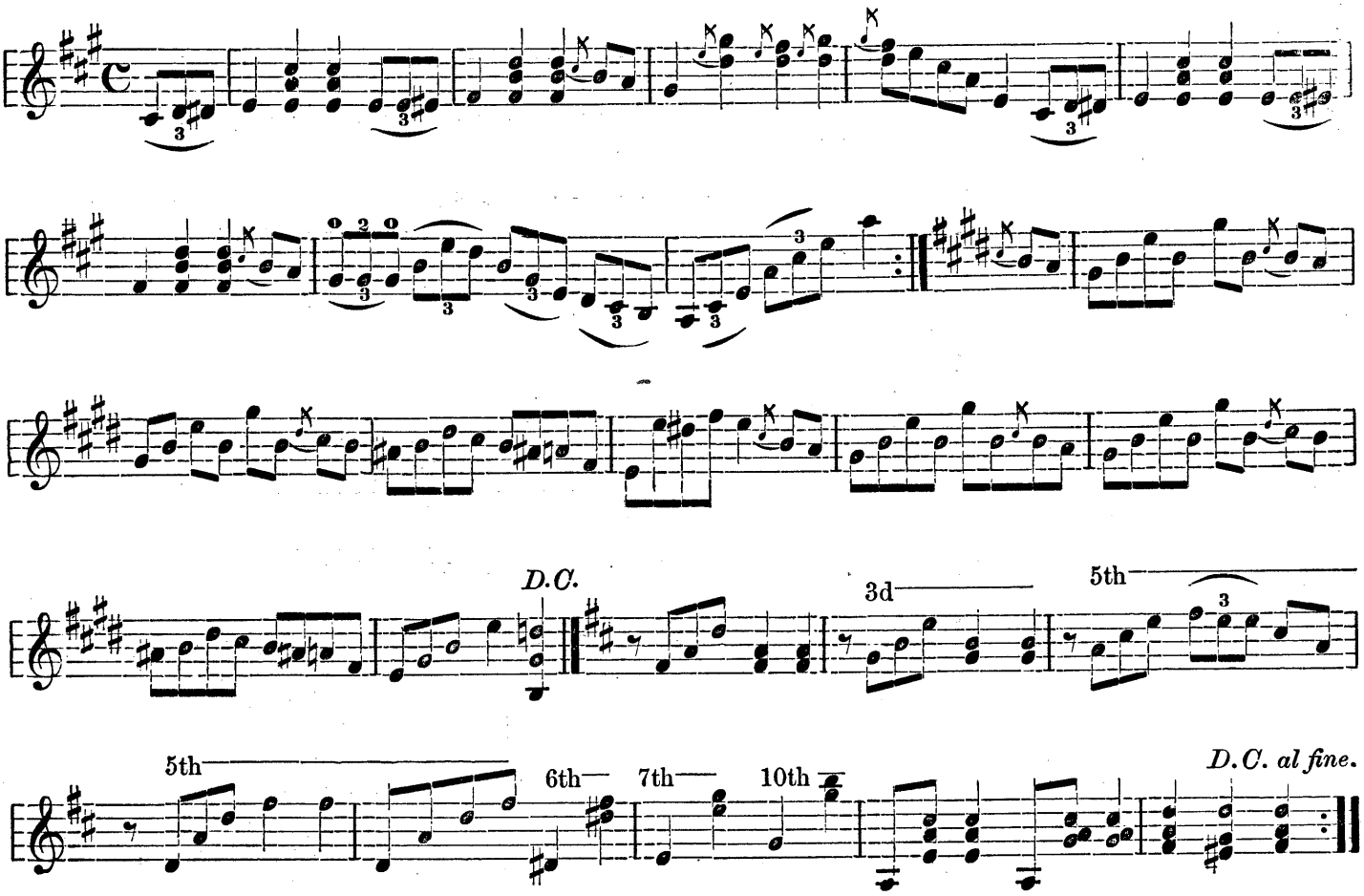
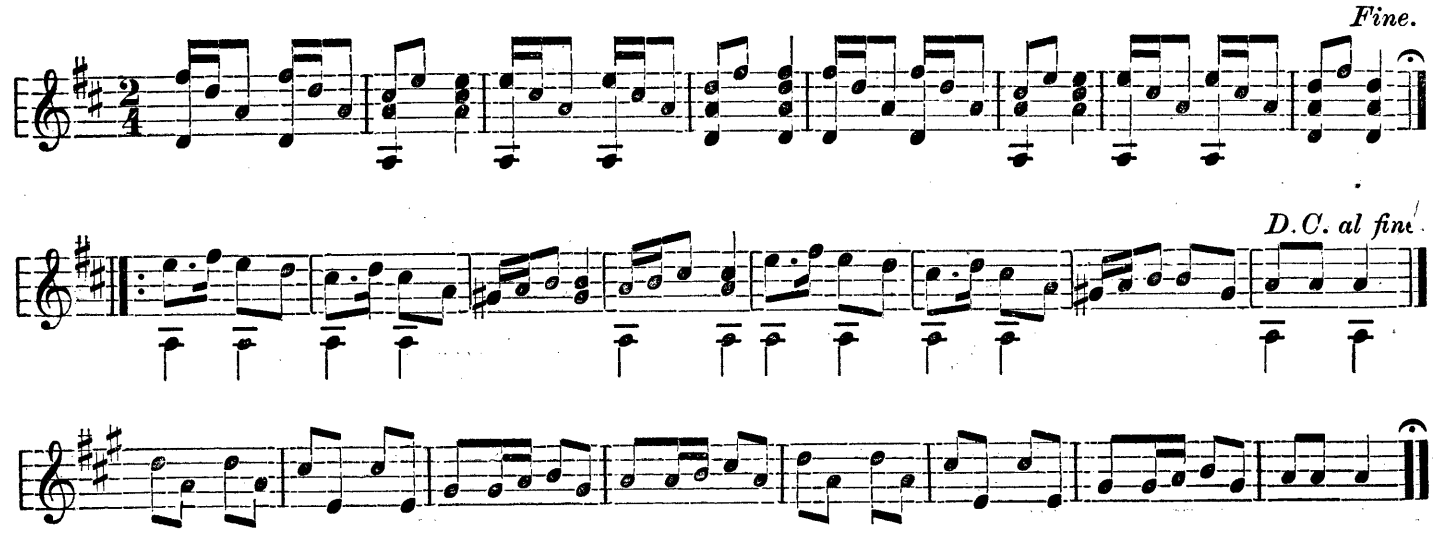
STAR OF THE EAST SCHOTTISCHE.

Presented to GAD ROBINSON by J. J. KEATING, of Hague's Minstrels.



DANCE TO DOLLS DREAM.

Arr. by G. ROBINSON.



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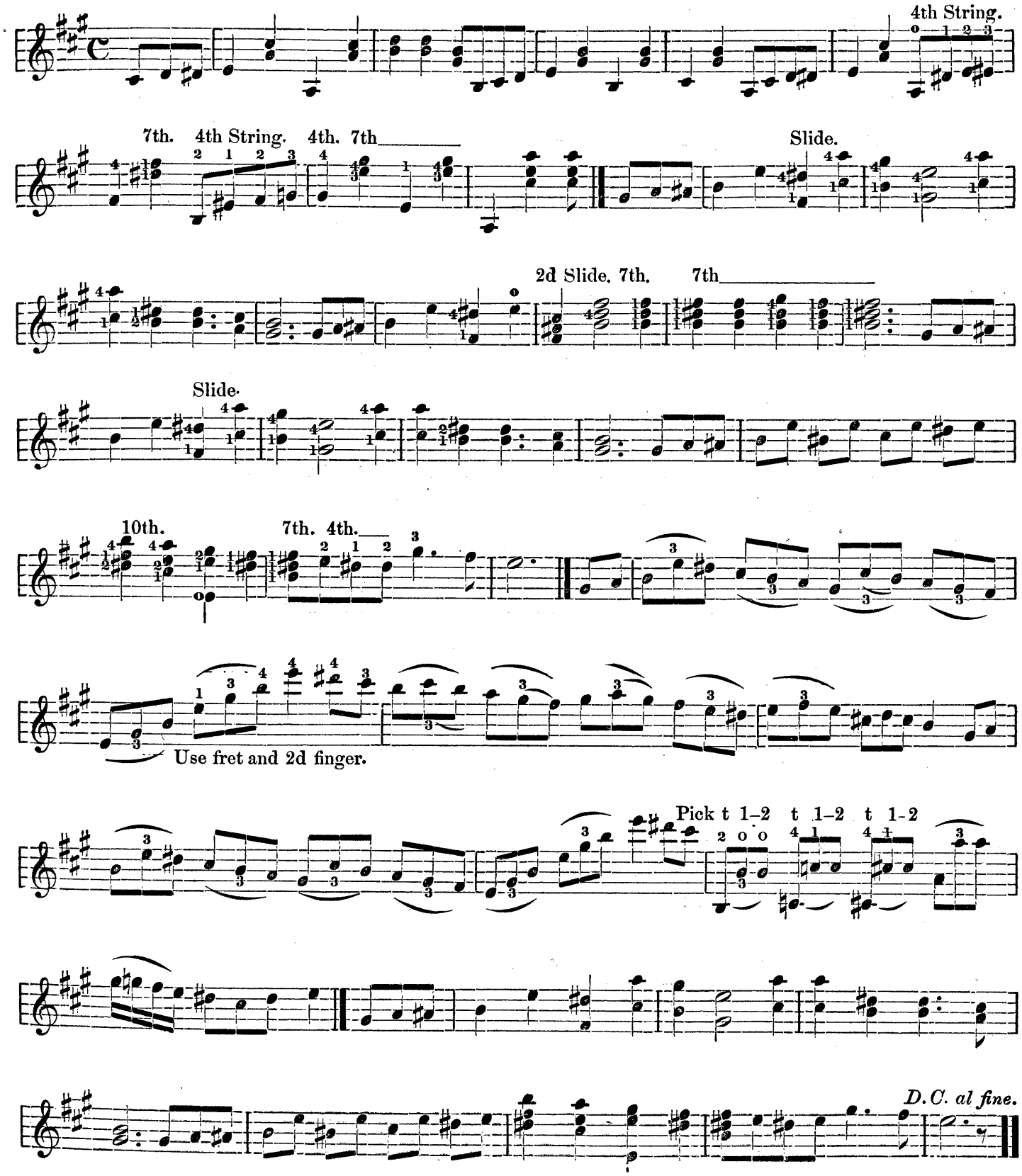
PRIZE SCHOTTISCHE.

Arr. by G. ROBINSON.



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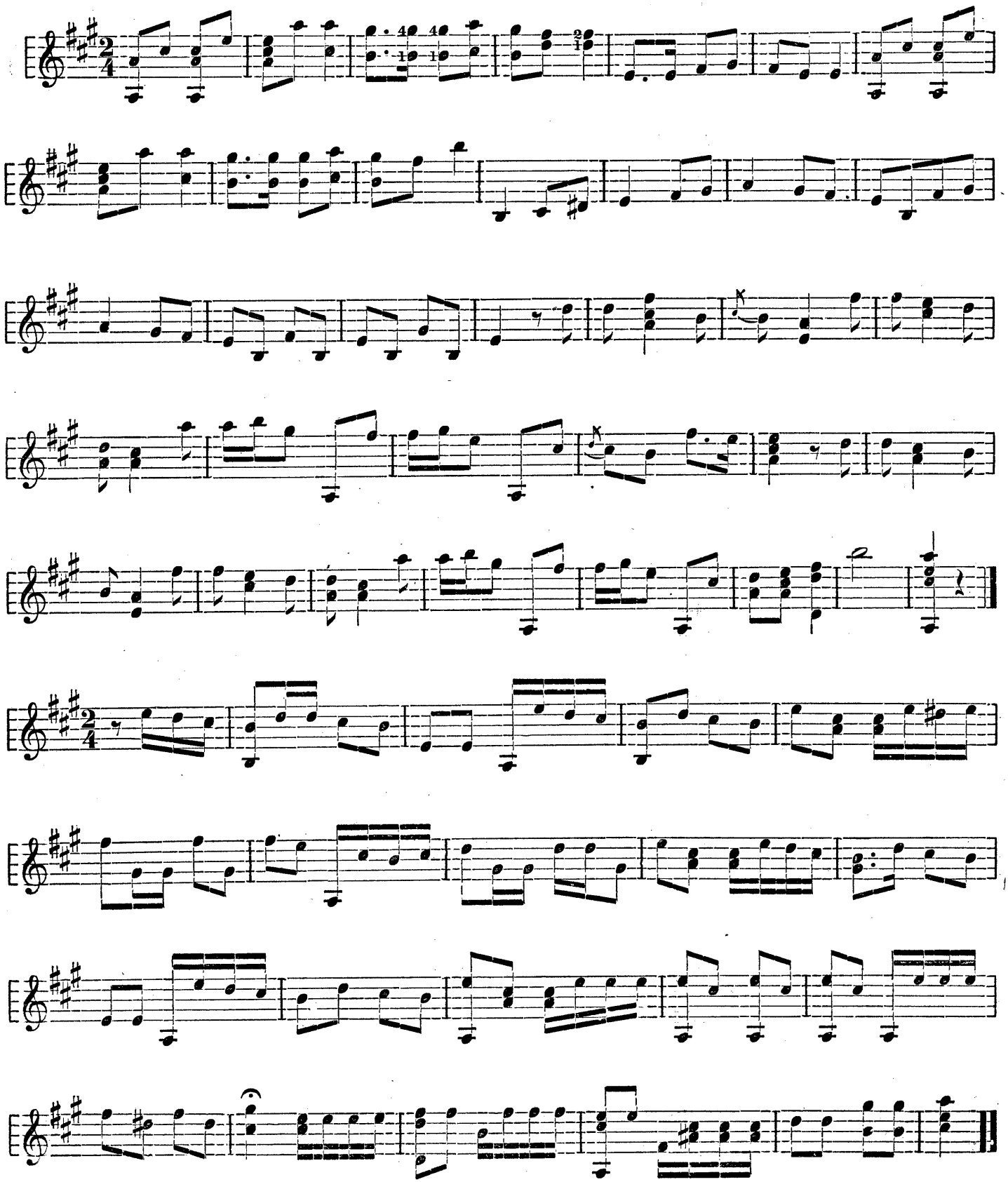
SELECTION FROM "OLIVETTE."

Arranged by G. ROBINSON.



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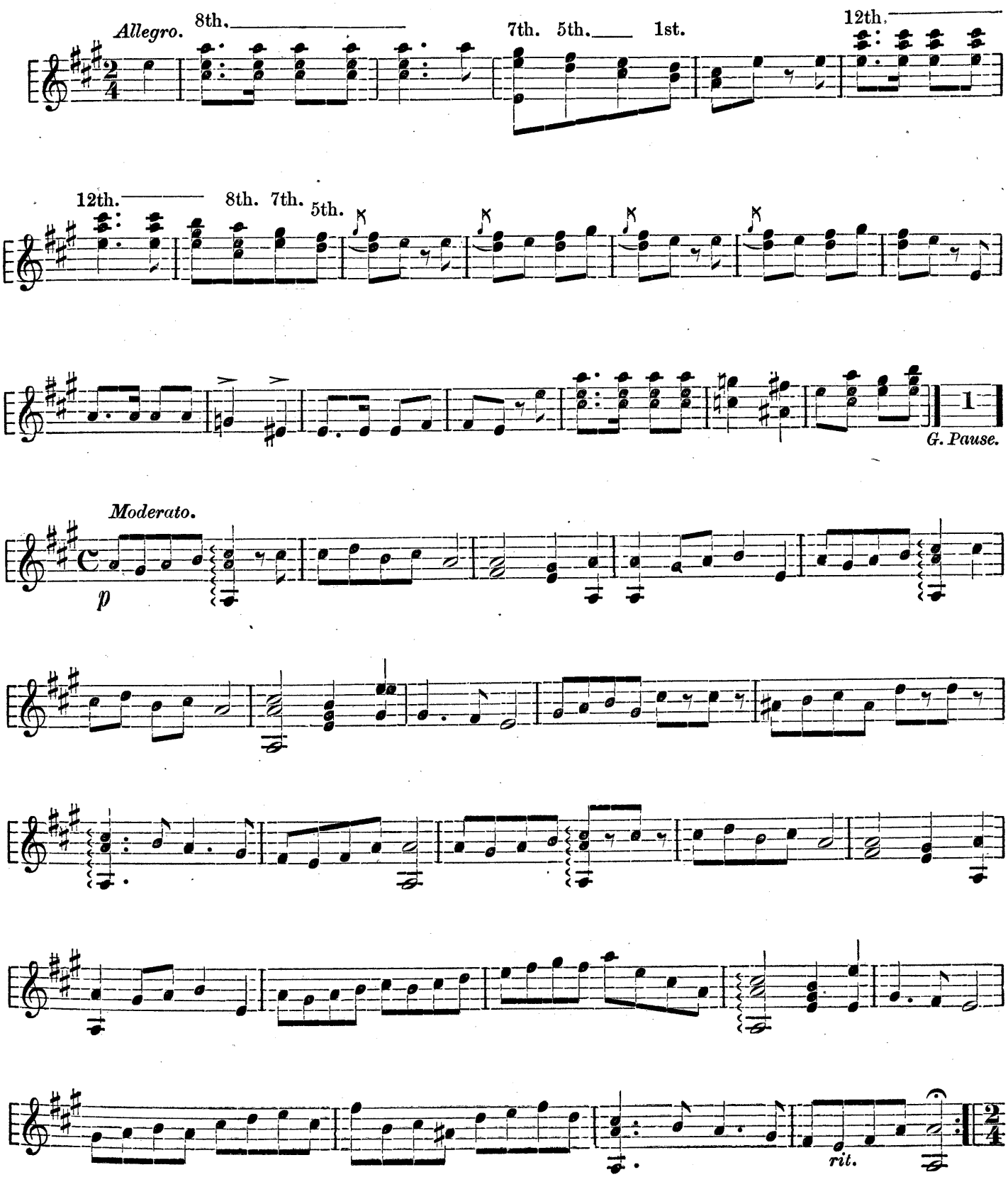
SELECTION FROM "PATIENCE."

Arranged by G. ROBINSON.



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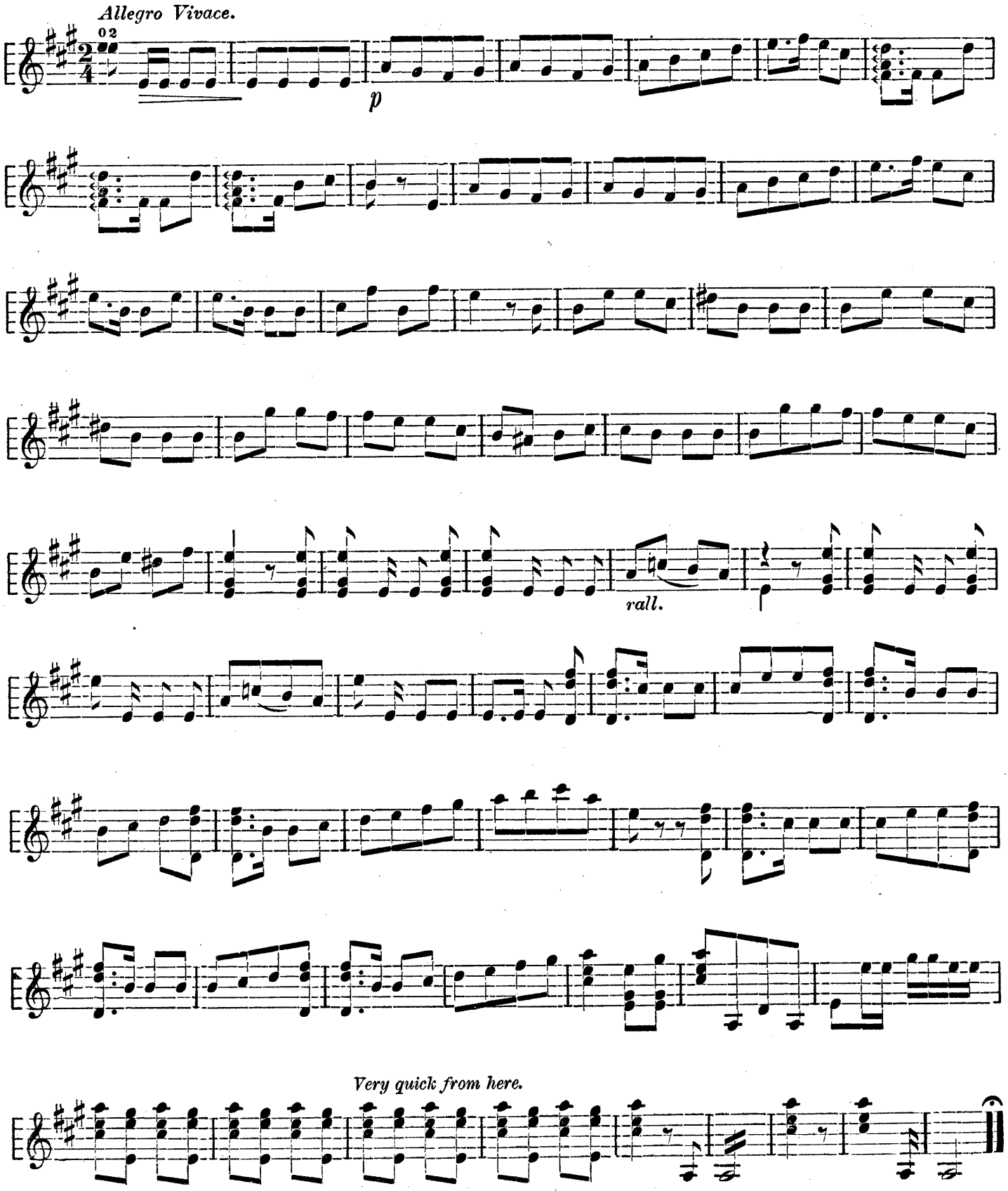
SELECTION FROM "PATIENCE." Continued.

Arranged by G. ROBINSON.



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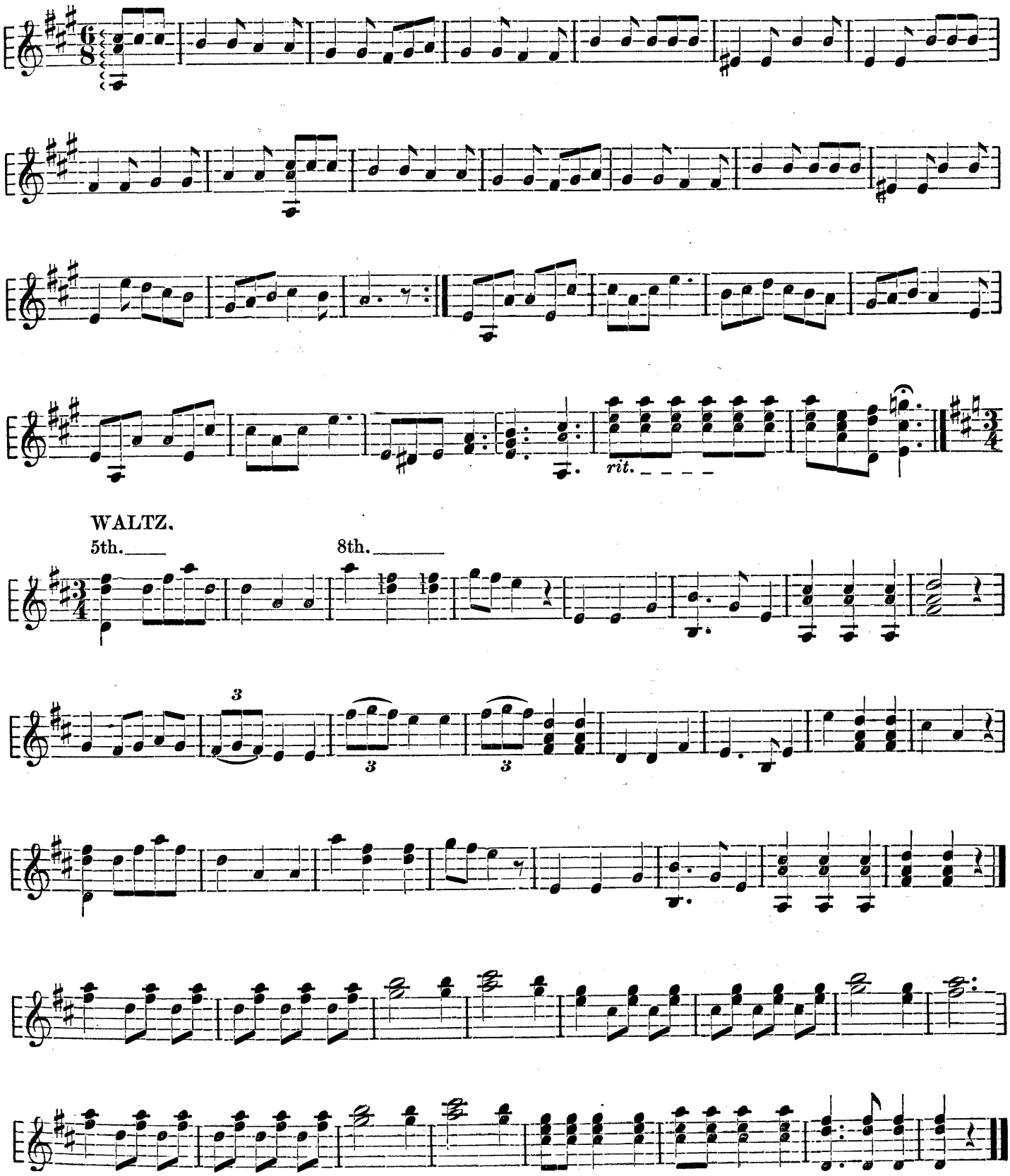
SELECTION FROM "MASCOTTE."

Arranged by G. ROBINSON.



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ON THE BANKS OF THE BLUE DANUBE WALTZ:

J. STRAUSS.
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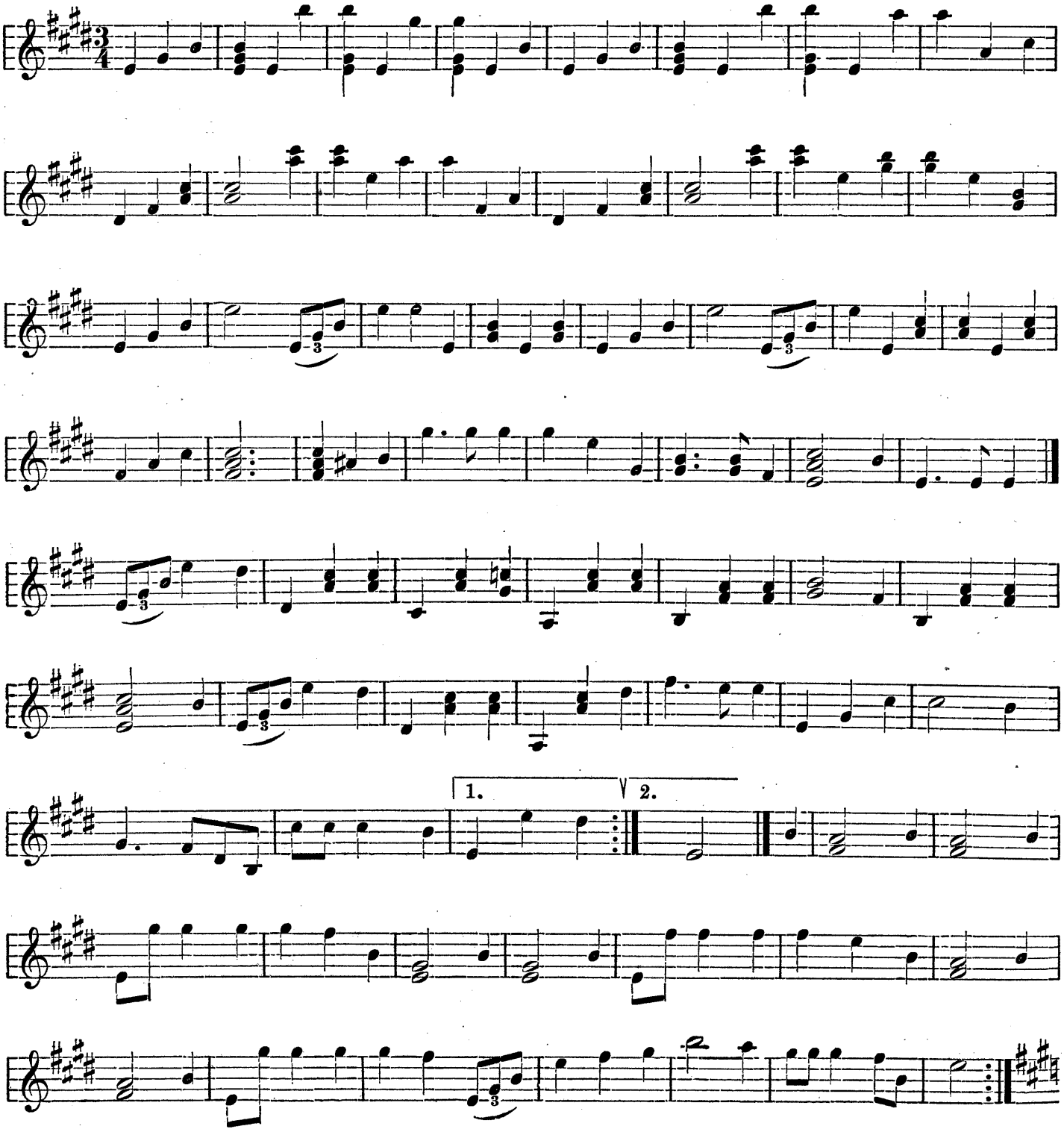

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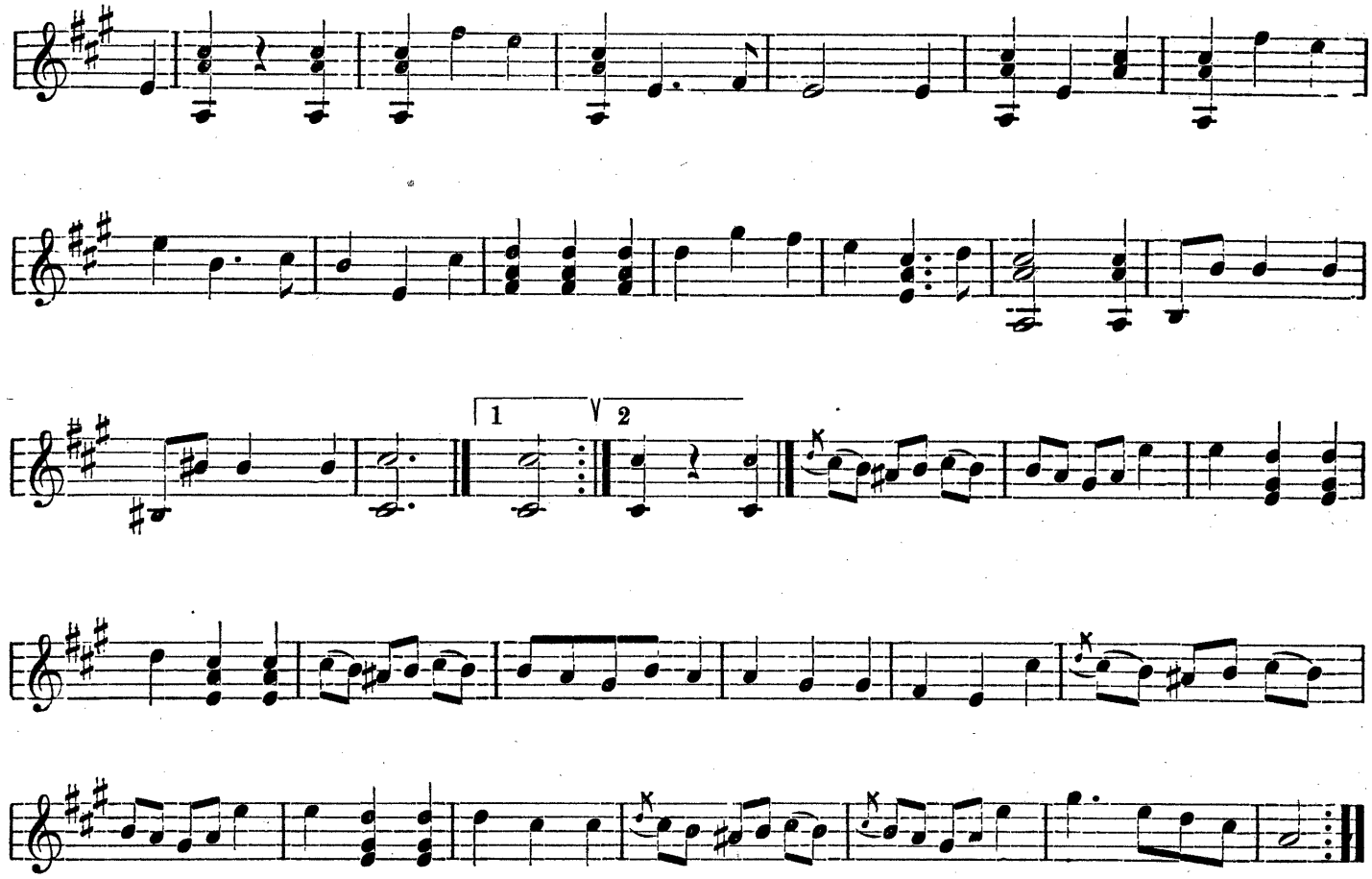
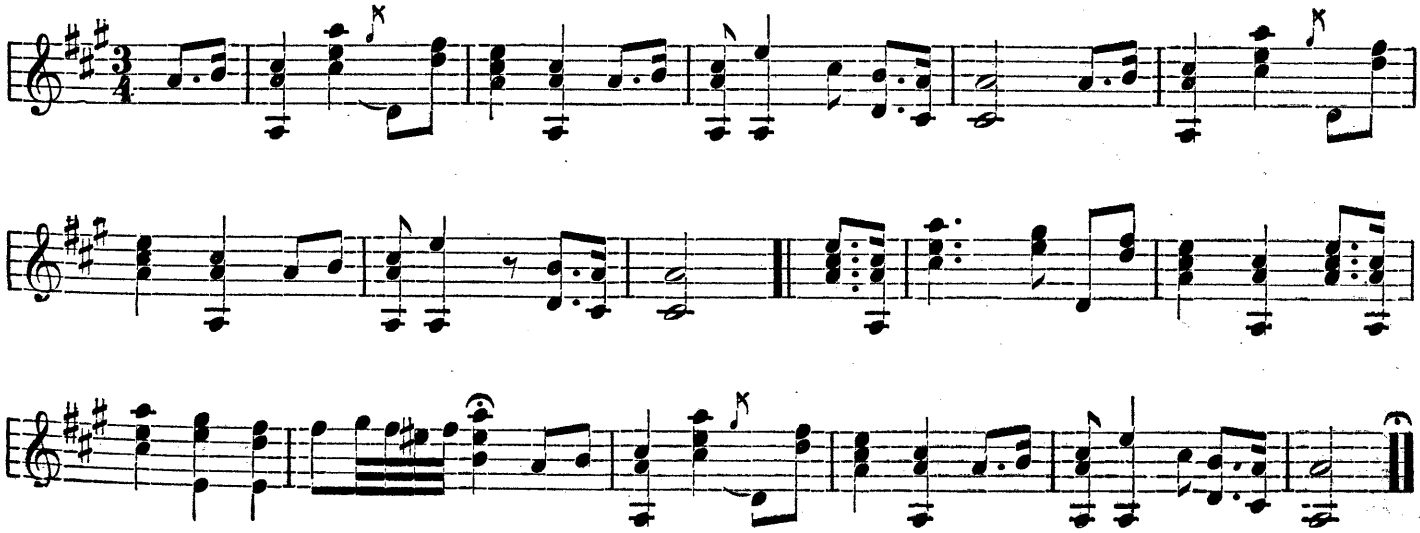


THE LAST ROSE OF SUMMER.



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BEACH AT LONG BRANCH SCHOTTISCHE.

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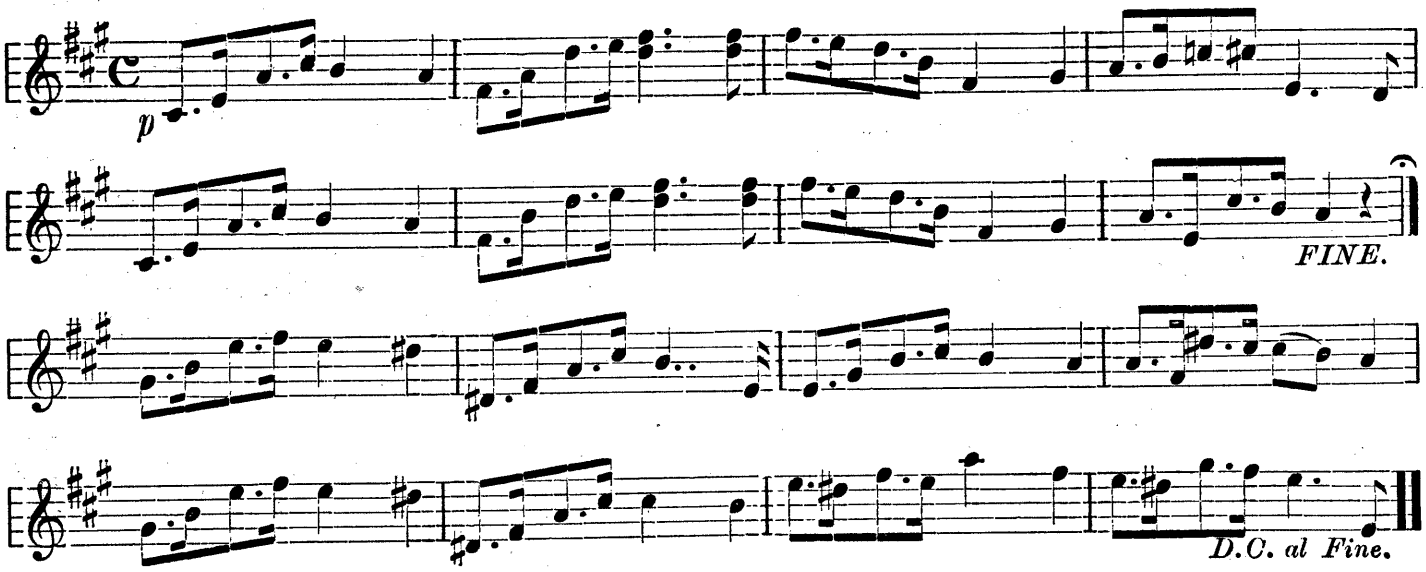
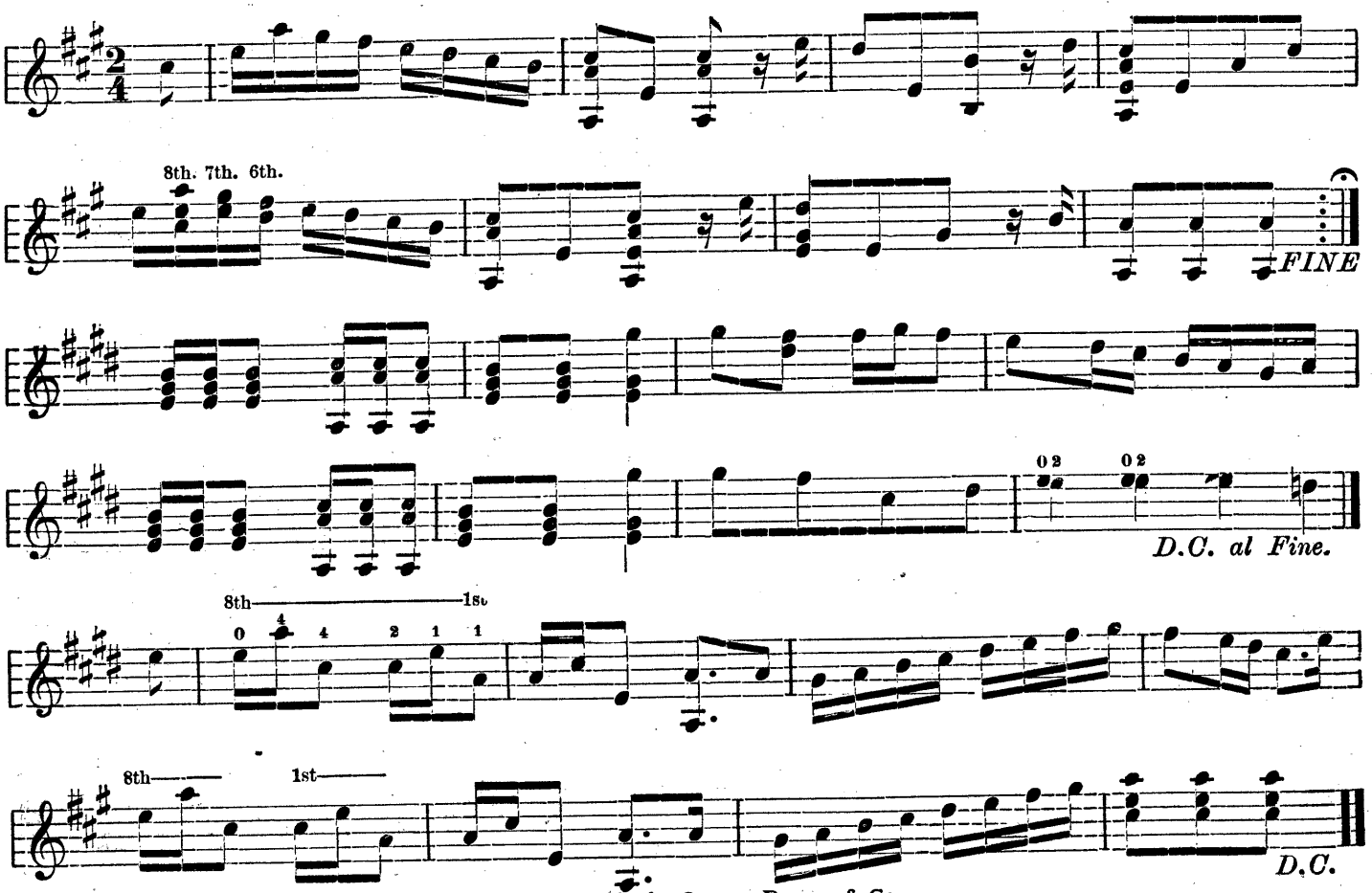


BLUE EYES POLKA.

Arr. by G. ROBINSON.



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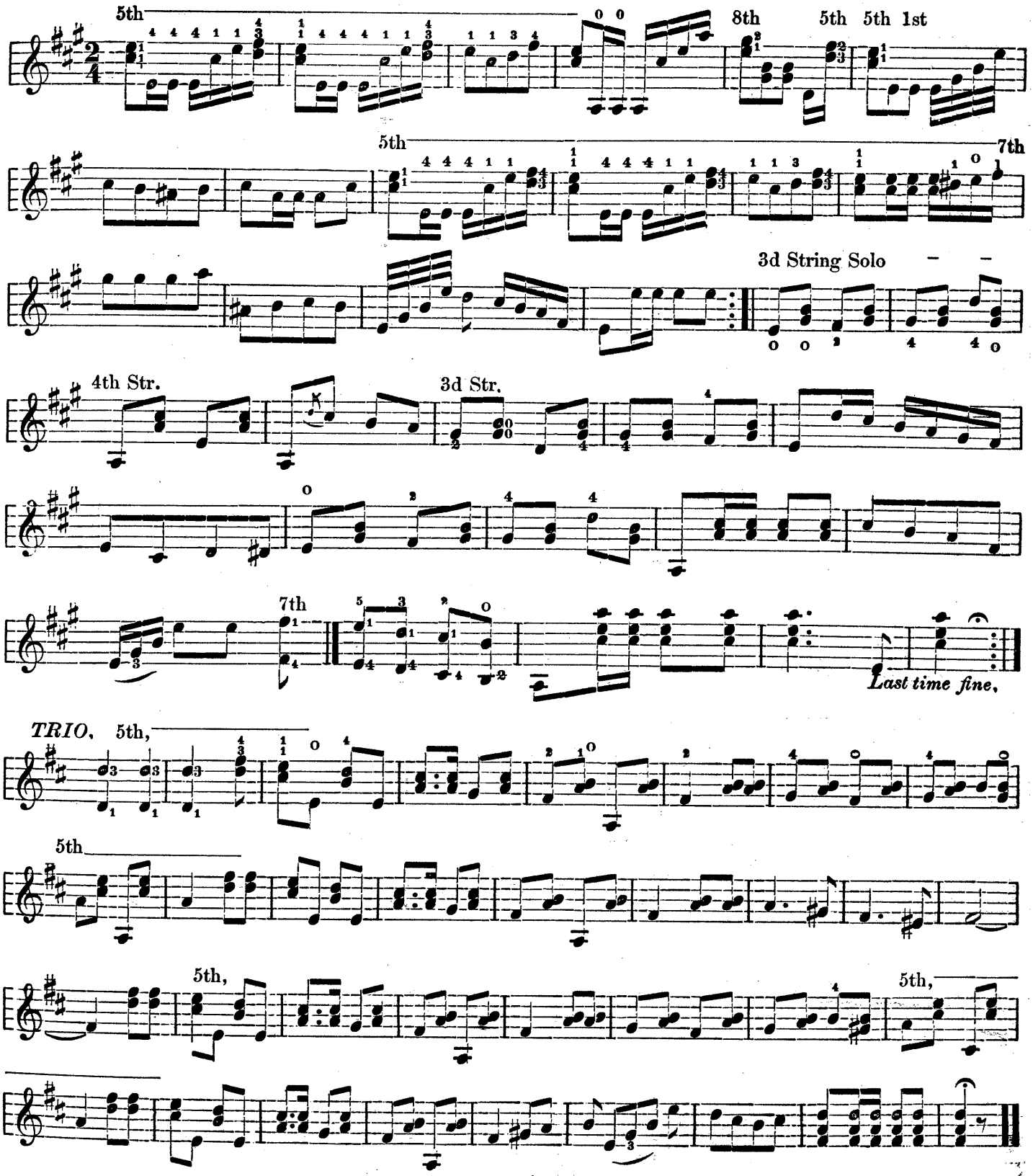

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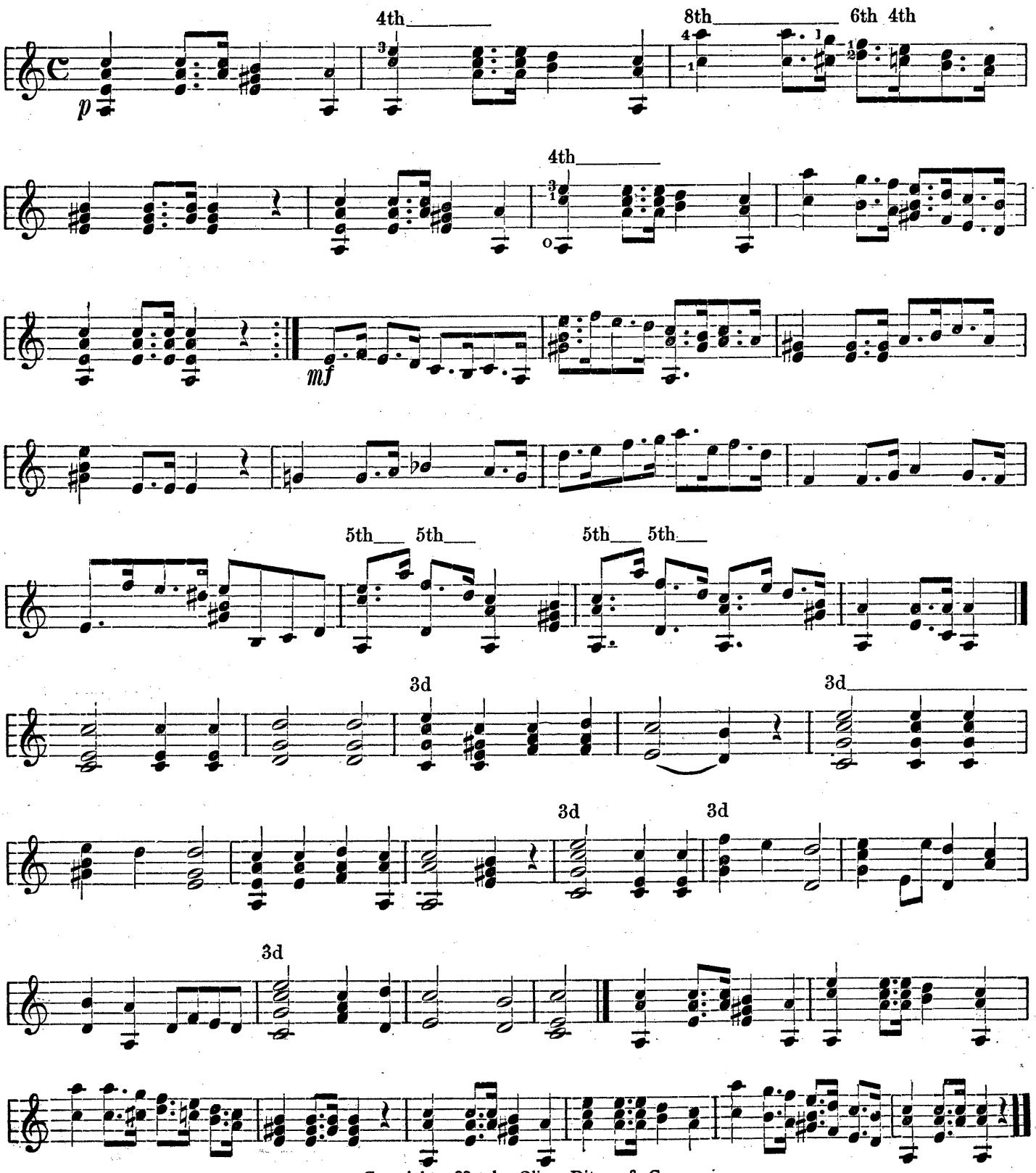

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BOCCACCIO MARCH.

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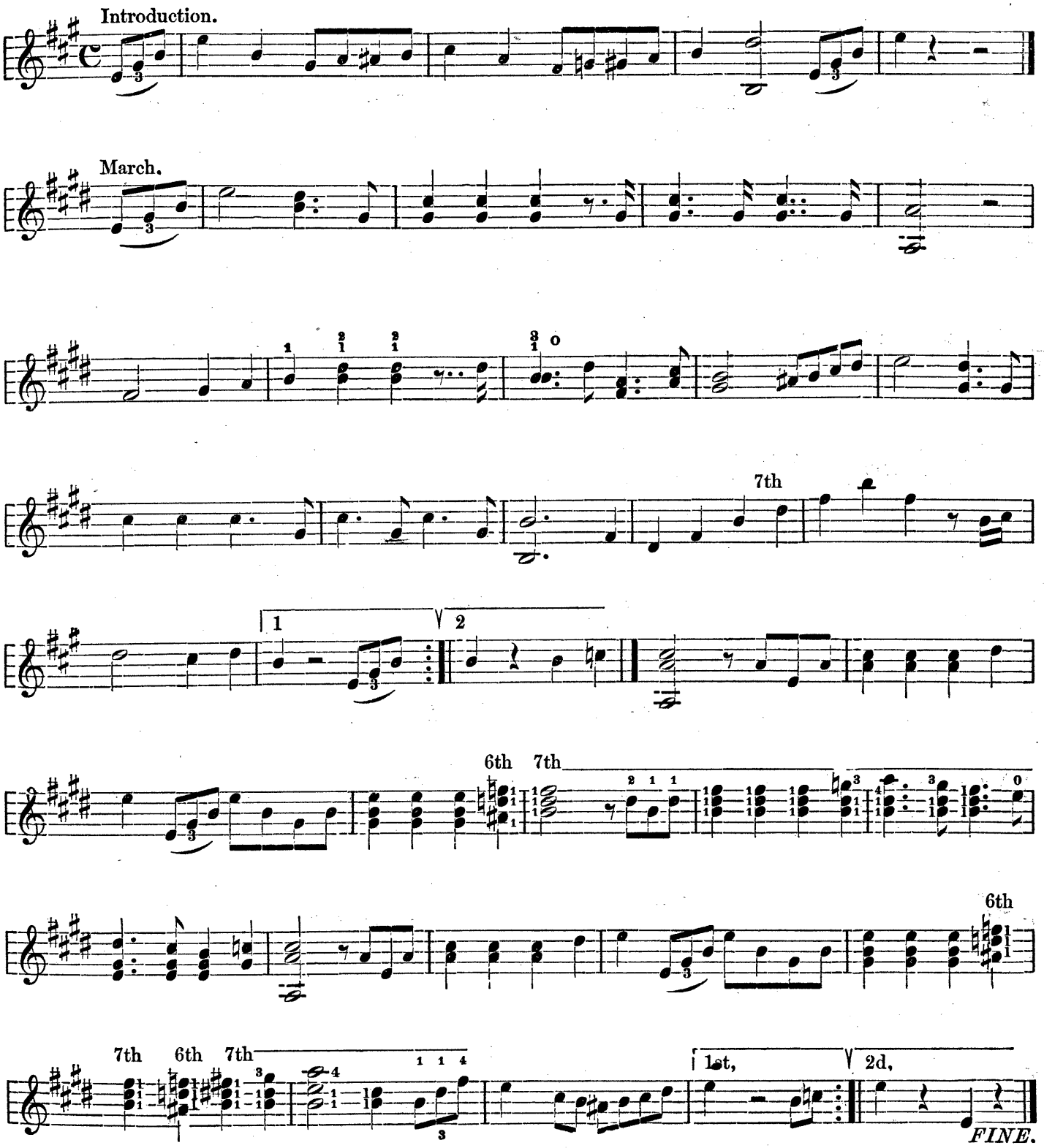

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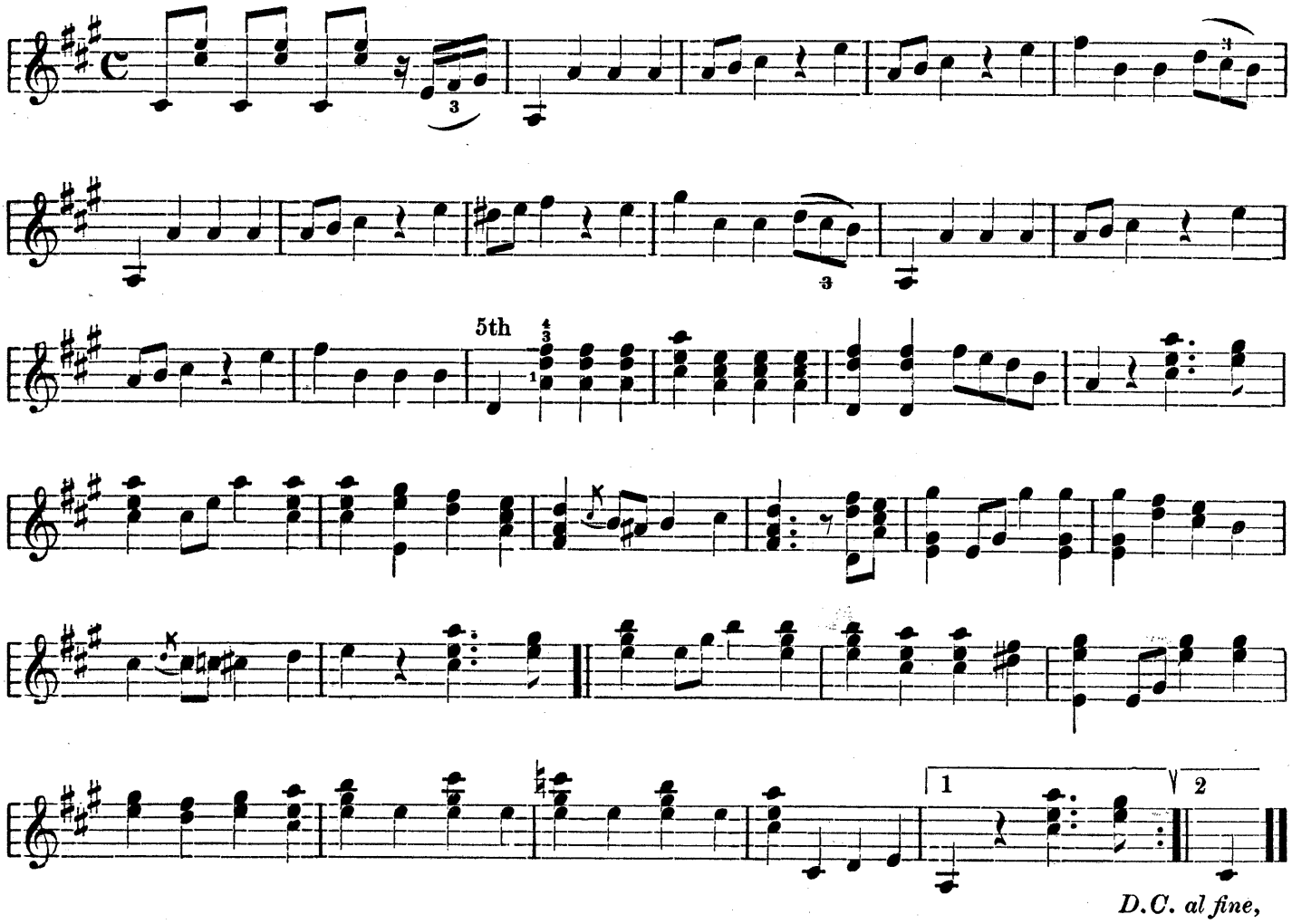
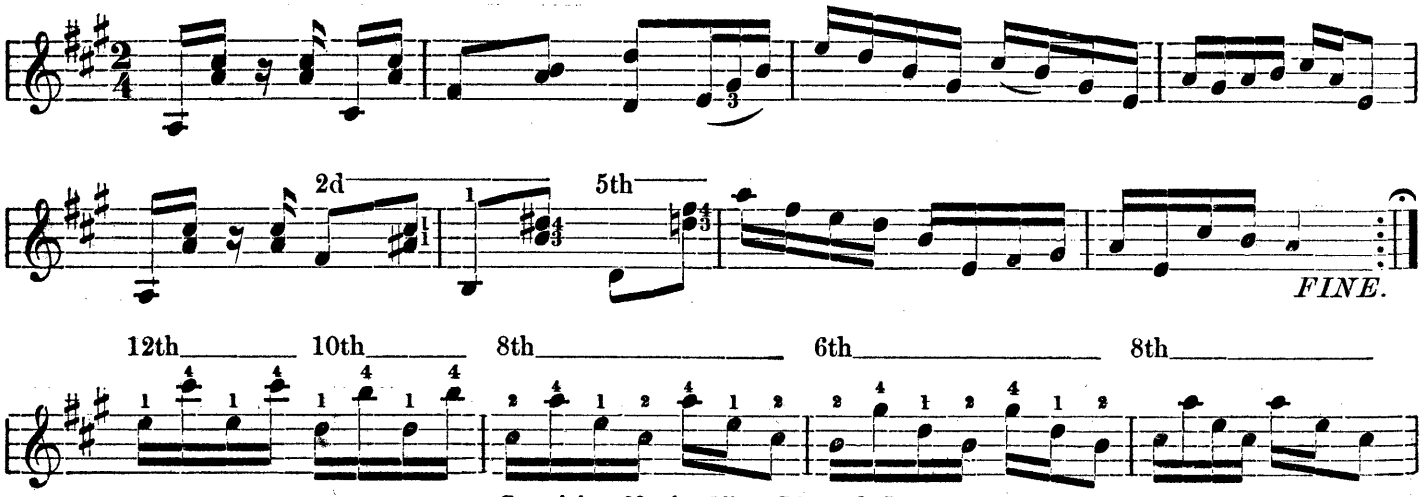


BRILLIANT POLKA.



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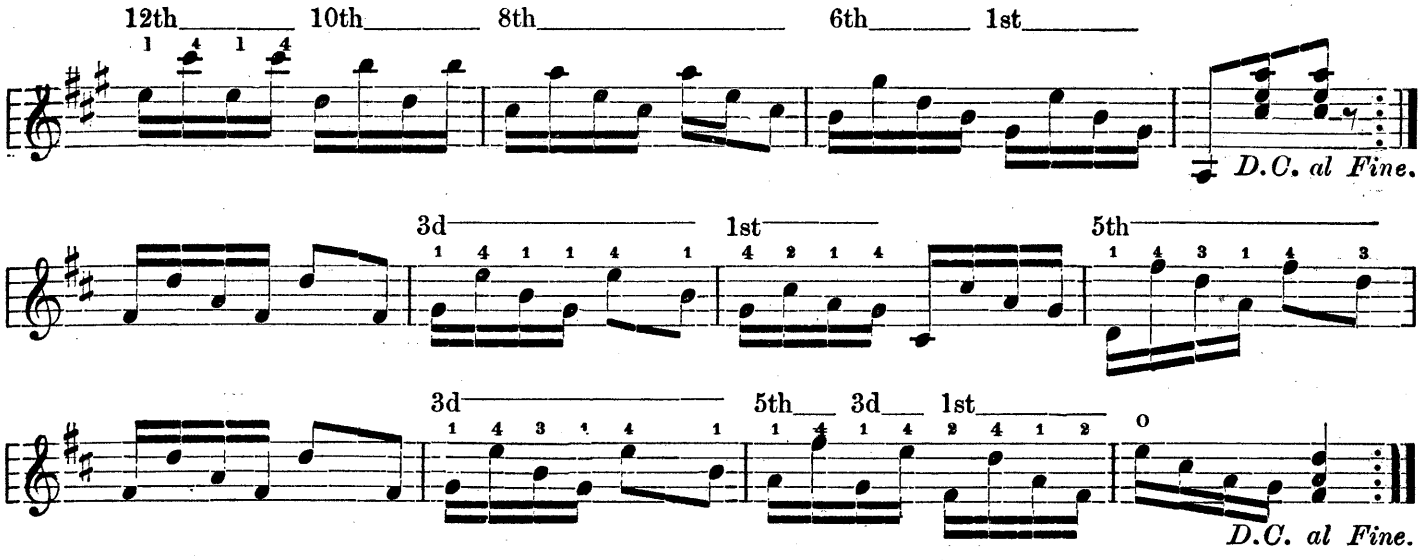
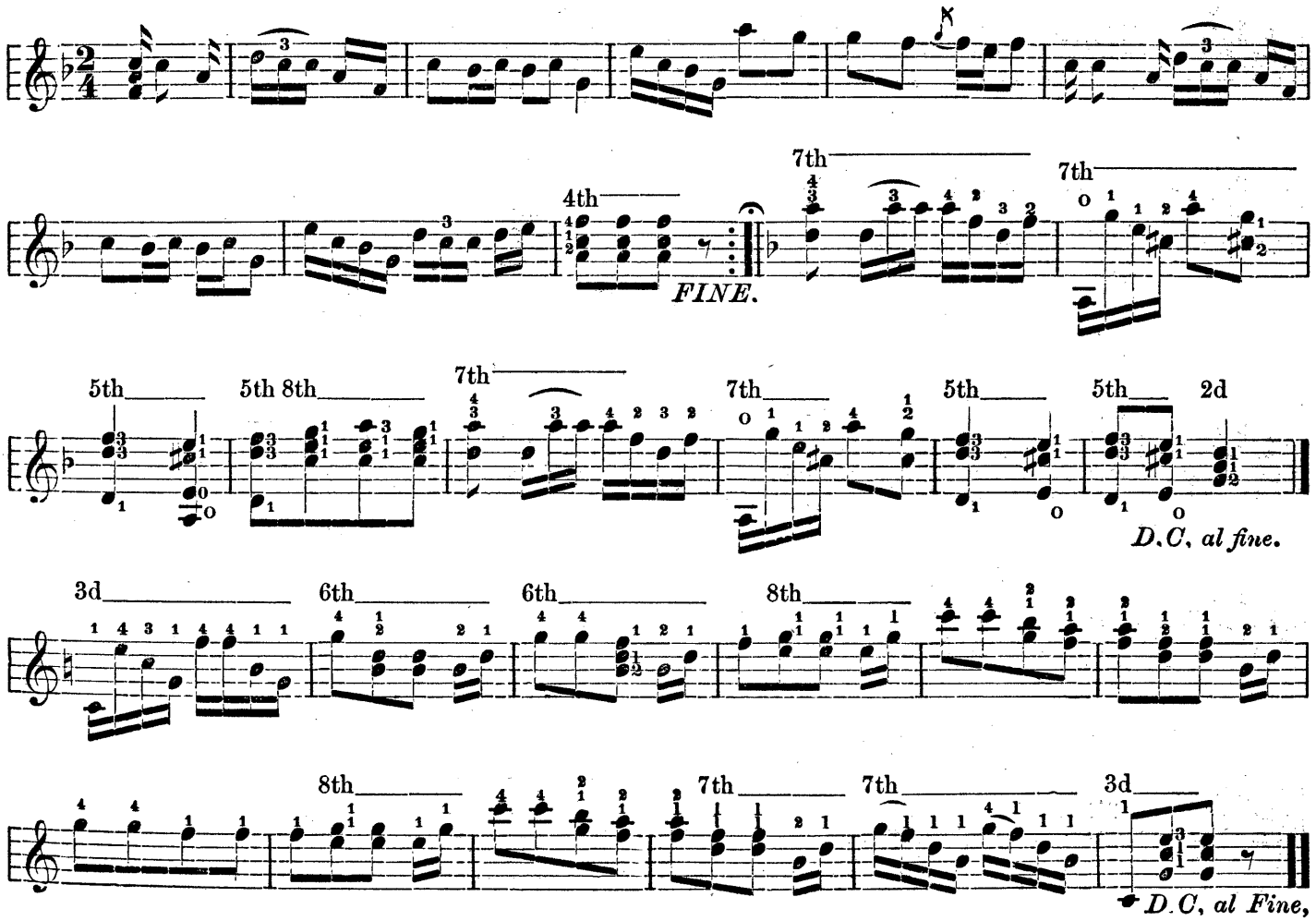


ROBINSON'S FAVORITE POLKA.

By GAD. ROBINSON.



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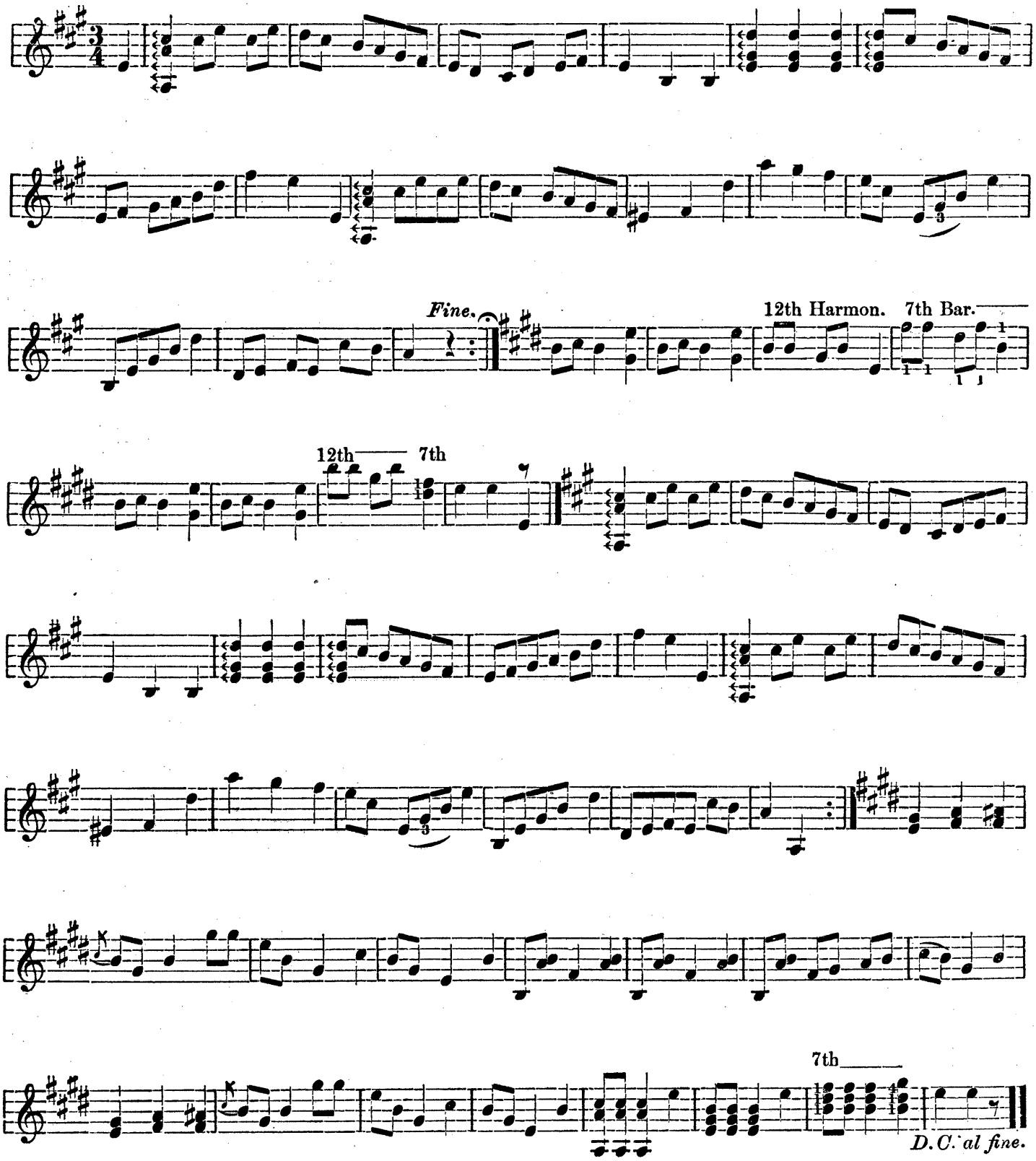
POLAND SPRING POLKA MAZURKA.

By G. ROBINSON.



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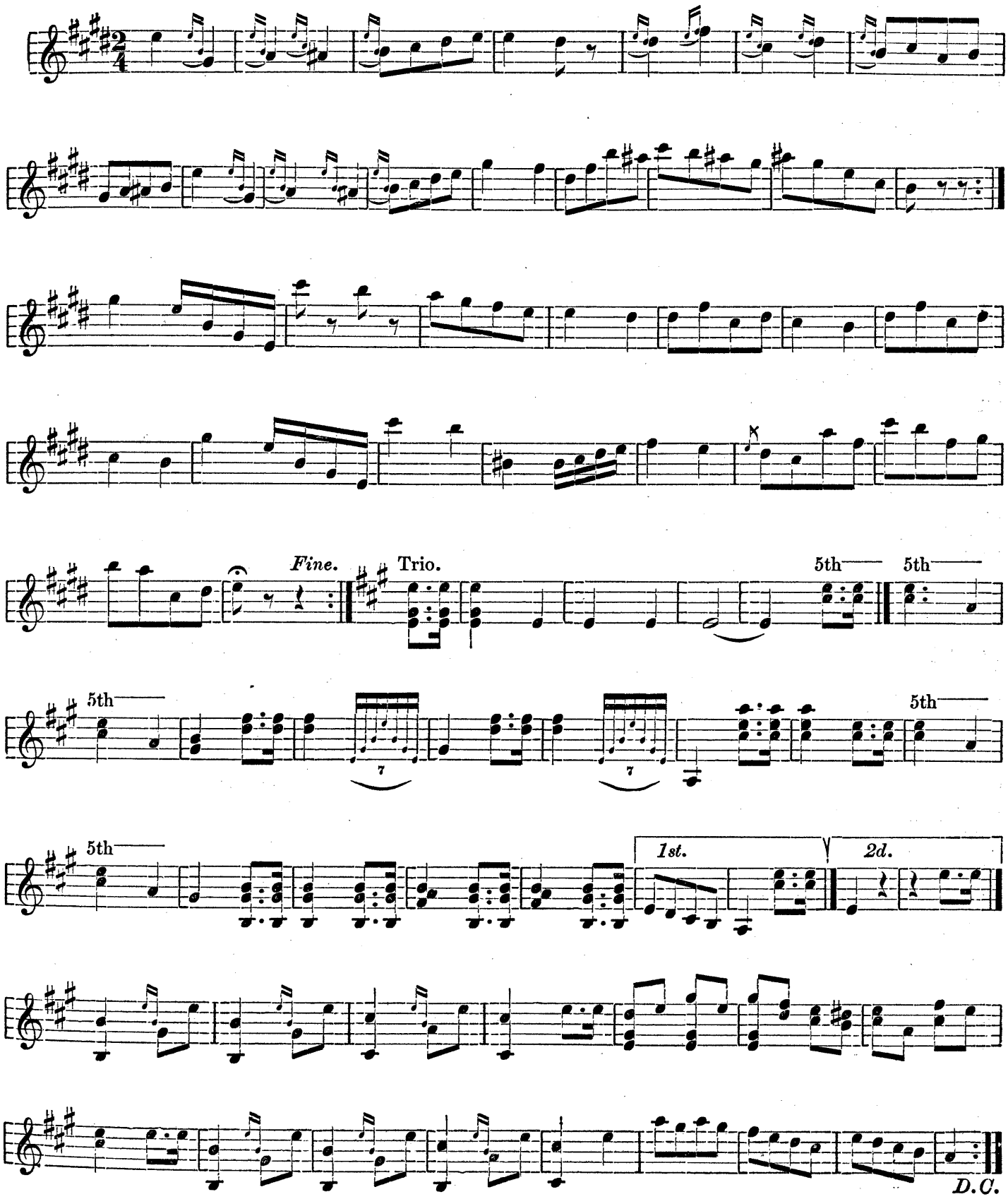
HERE I AM GALOP.

C. FAUST.
Arr. by GAD ROBINSON.



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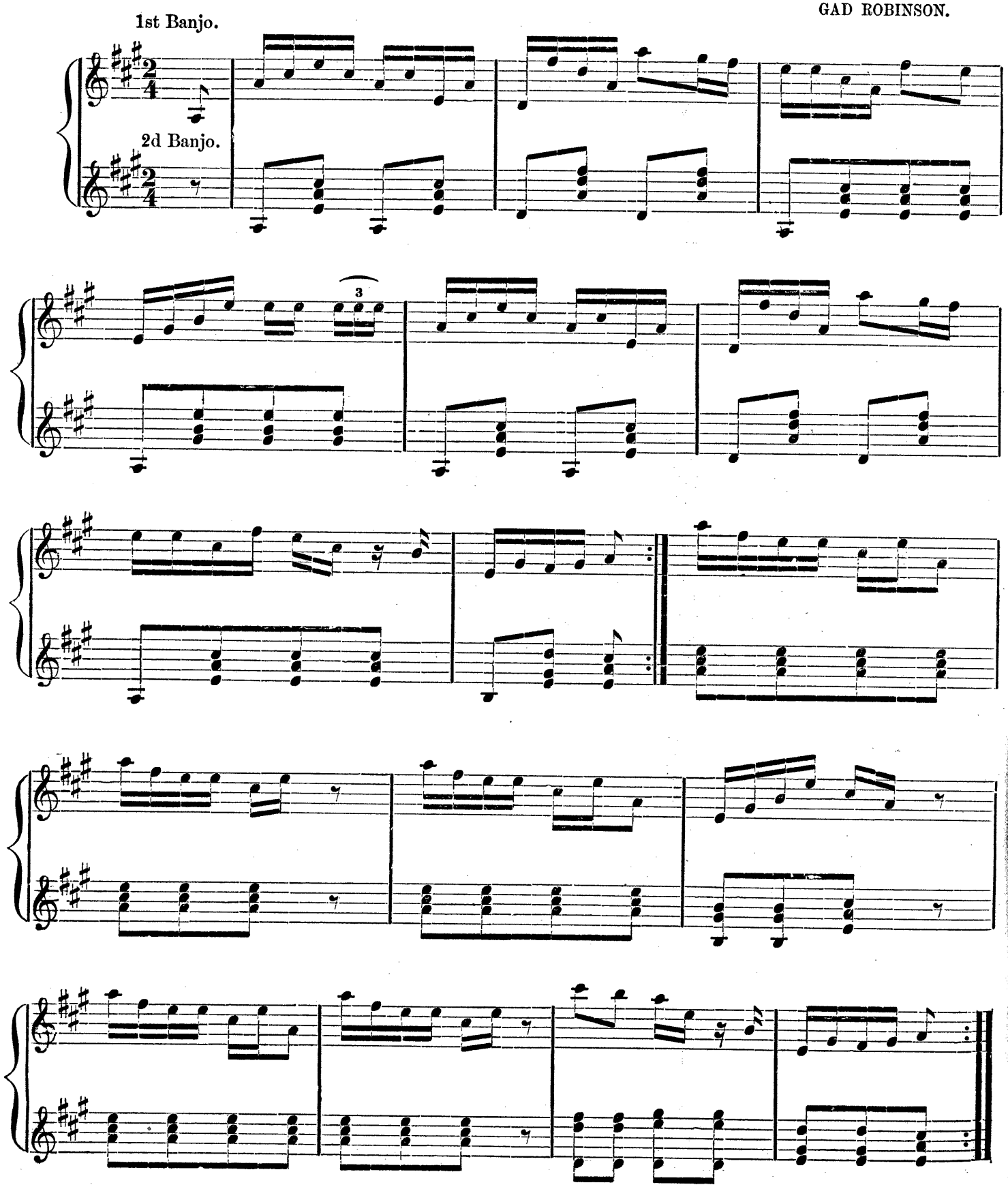
DUET FOR TWO BANJOS.

GAD ROBINSON.



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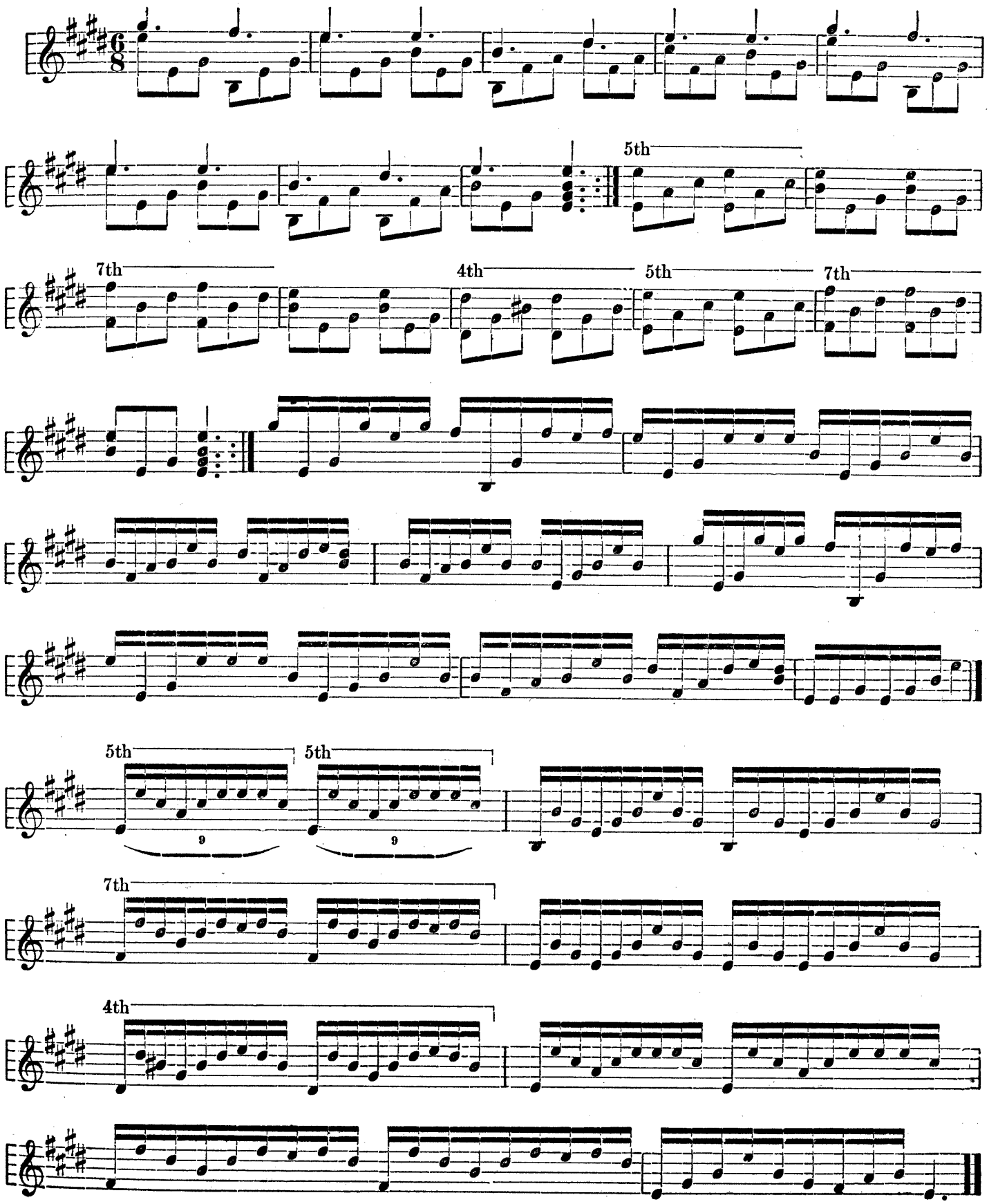
SPANISH FANDANGO.



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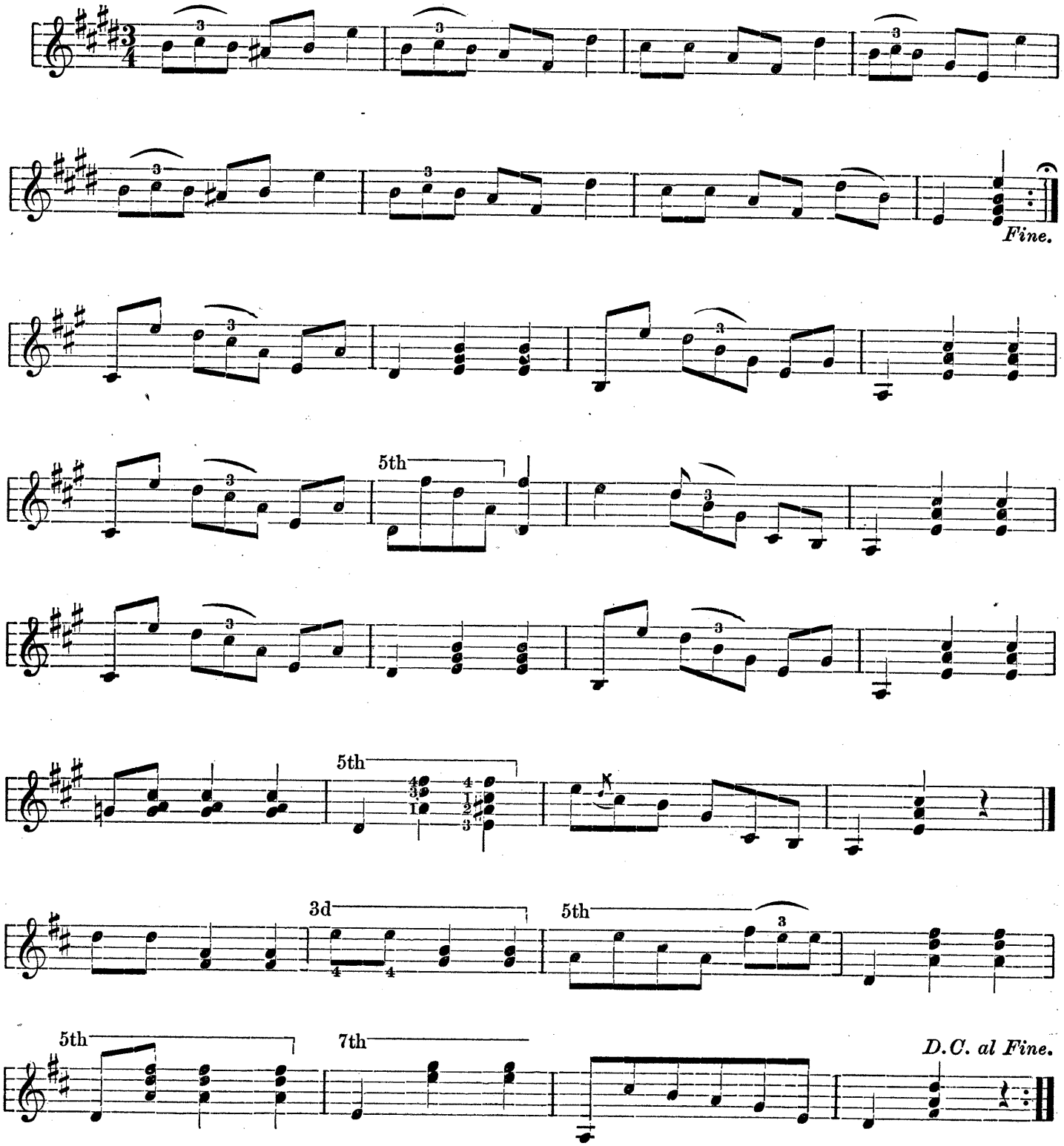
LITTLE ROSE BUD

POLKA REDOWA.

Presented to GAD ROBINSON, by KEATING & SANDS, late of Hague's Operatic Minstrels.



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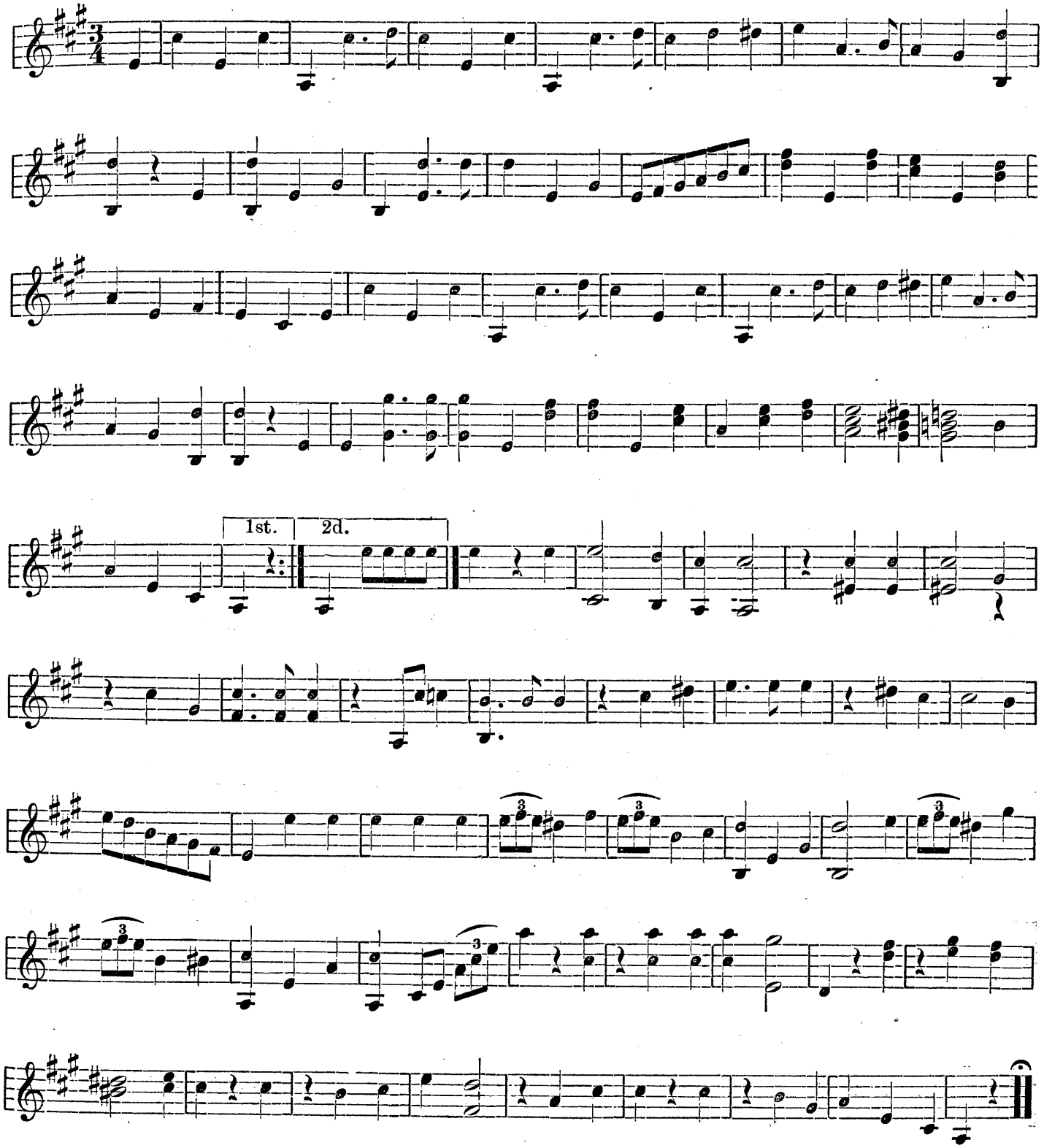
LOVELY WALTZES.

Presented to GAD ROBINSON, by P. C. SHOTICE, of Beard's Minstrels.

Arr. by GAD ROBINSON.



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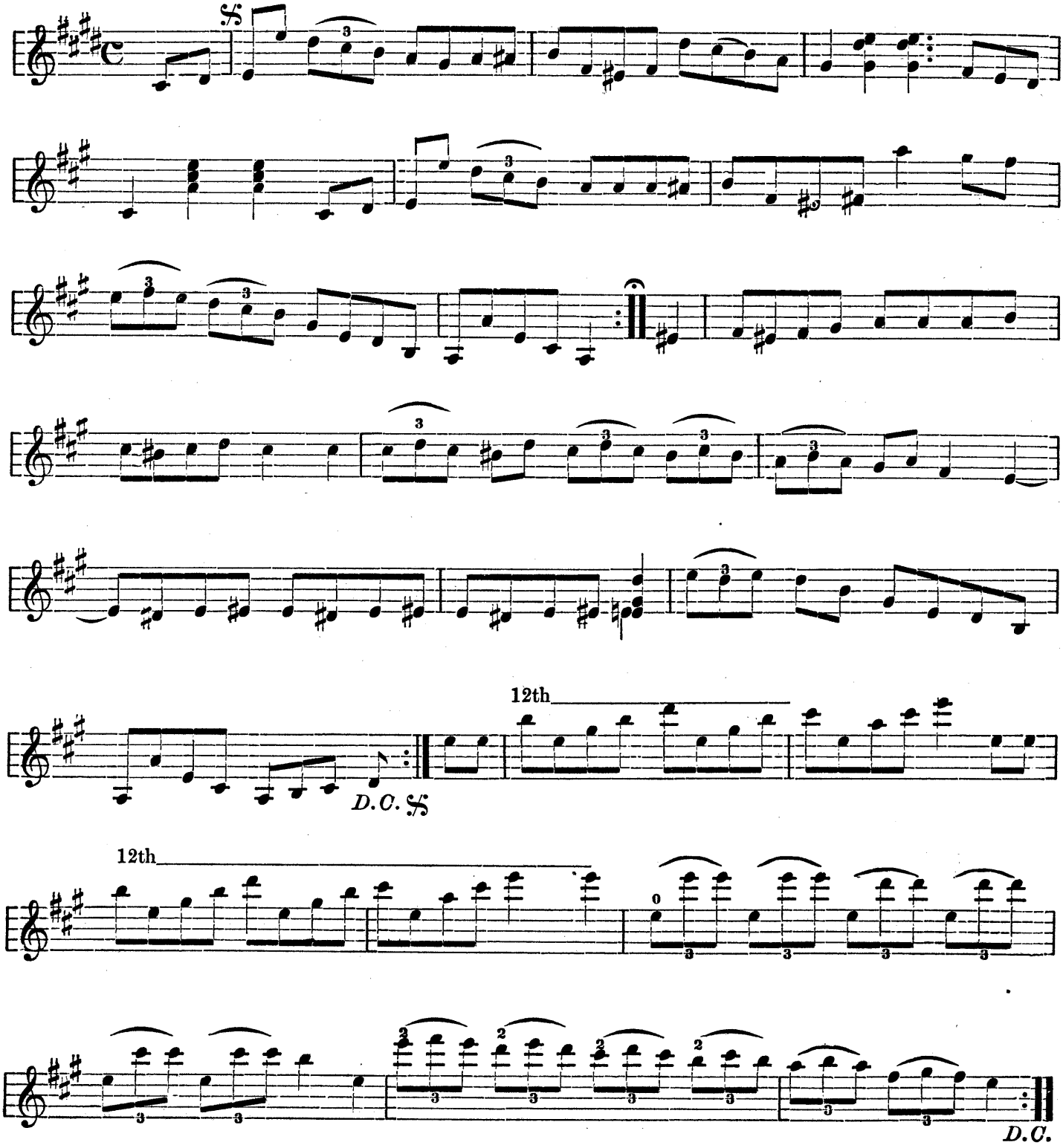
ROBINSON'S LATEST SCHOTTISCHE.

By GAD ROBINSON.



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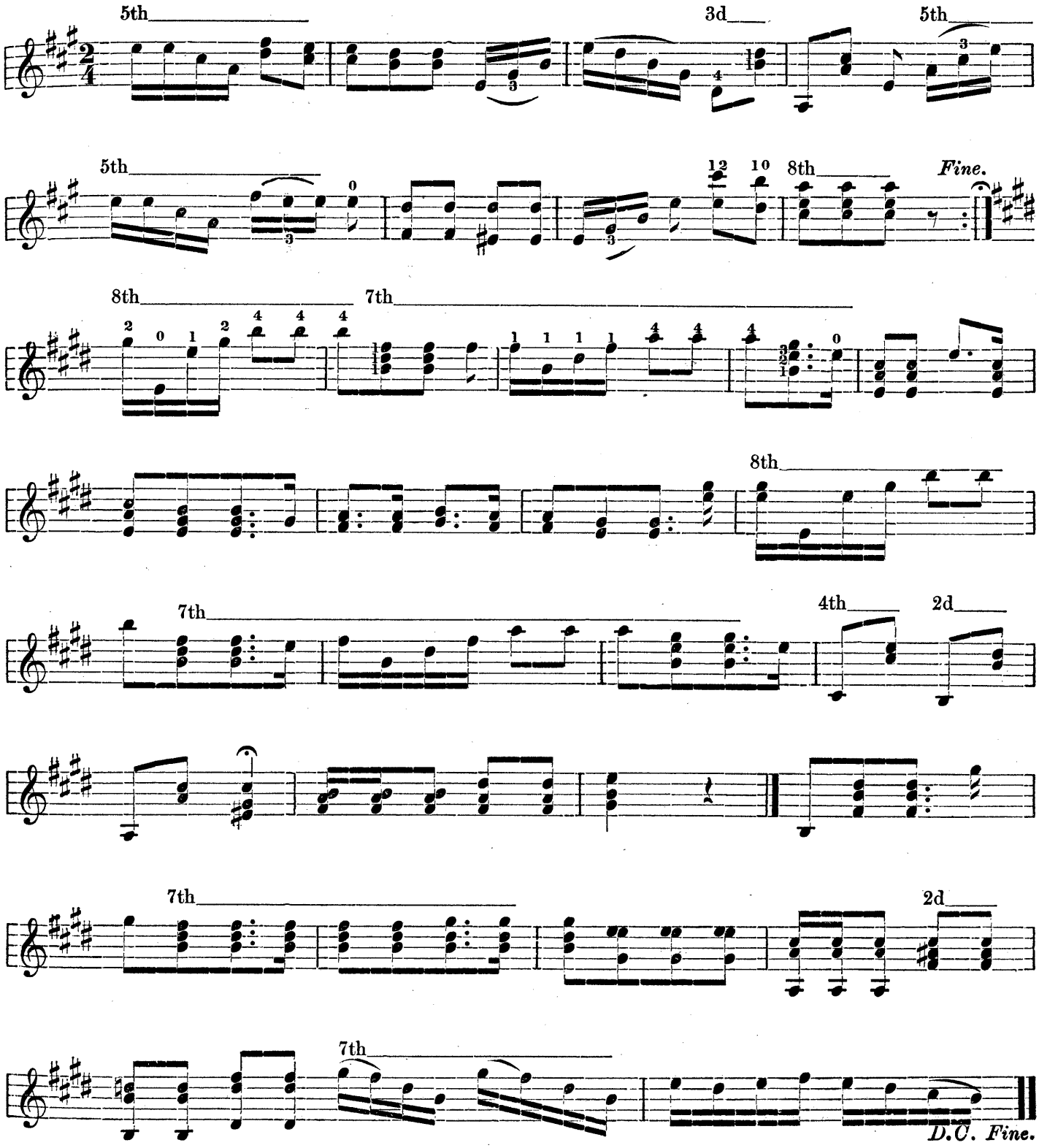
ANNIE PUT POLKA.

By GAD ROBINSON.



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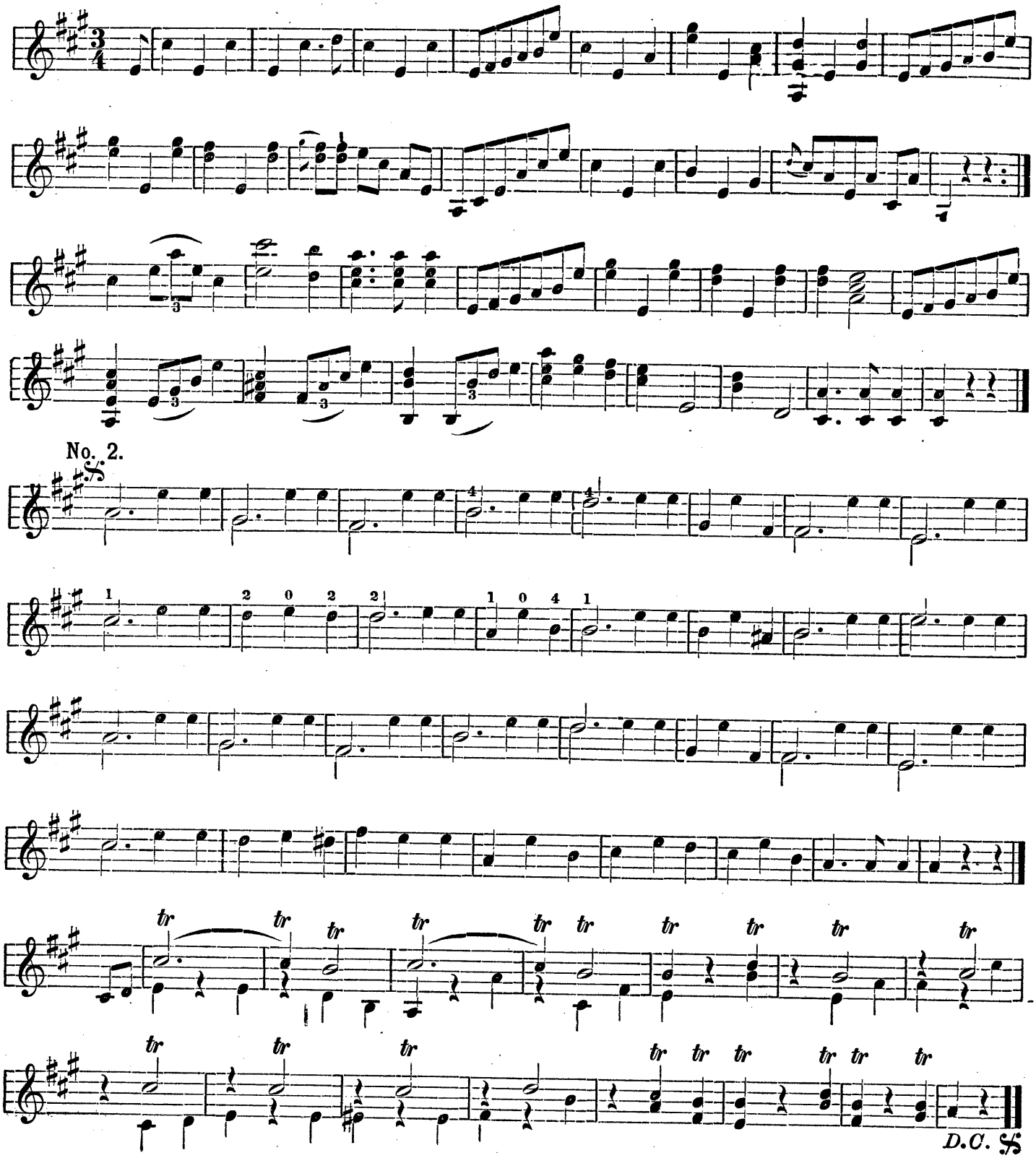
LU LU WALTZES.

P. C. SHOTICE, of Beard's Minstrels.

Arr. by GAD ROBINSON.



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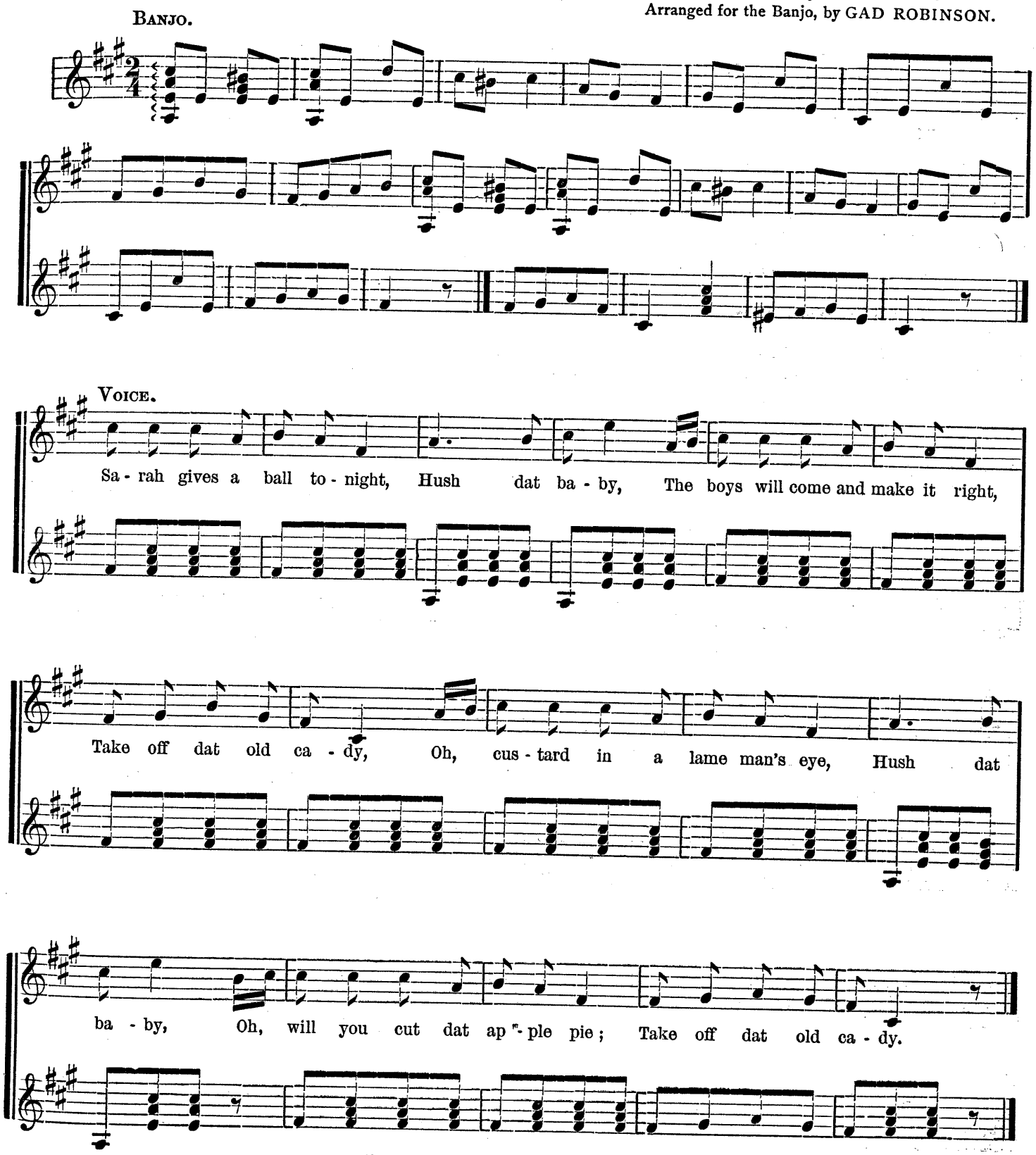
KISS ME, OR I'LL DIE.

SONG AND DANCE.

By JAMES MAAS.
Arranged for the Banjo, by GAD ROBINSON.



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KISS ME, OR I'LL DIE. Continued.

CHORUS.

Sa - rah am de gal, And she is such a beau - ty,

Hit her wid a brick, Cut her wid a stick, And make her do her du - ty,

Hold me or I'll break, For I'm as soft as put - ty, Sal - ly,

Sal - ly, Kiss me, or I'll die, Sun - light danc - ing

in the morn - ing, When the pret - ty lit - tle birds do sing,

KISS ME, OR I'LL DIE. Concluded.

Shad - ows length - en in the eve - ning, When the hap - py

mar - riage bells do ring, Sal - ly, Sal - ly, Sal - ly will you mar - ry,

No, no, no, no, Nig - ger I'm to fly, Sal - ly, Sal - ly,

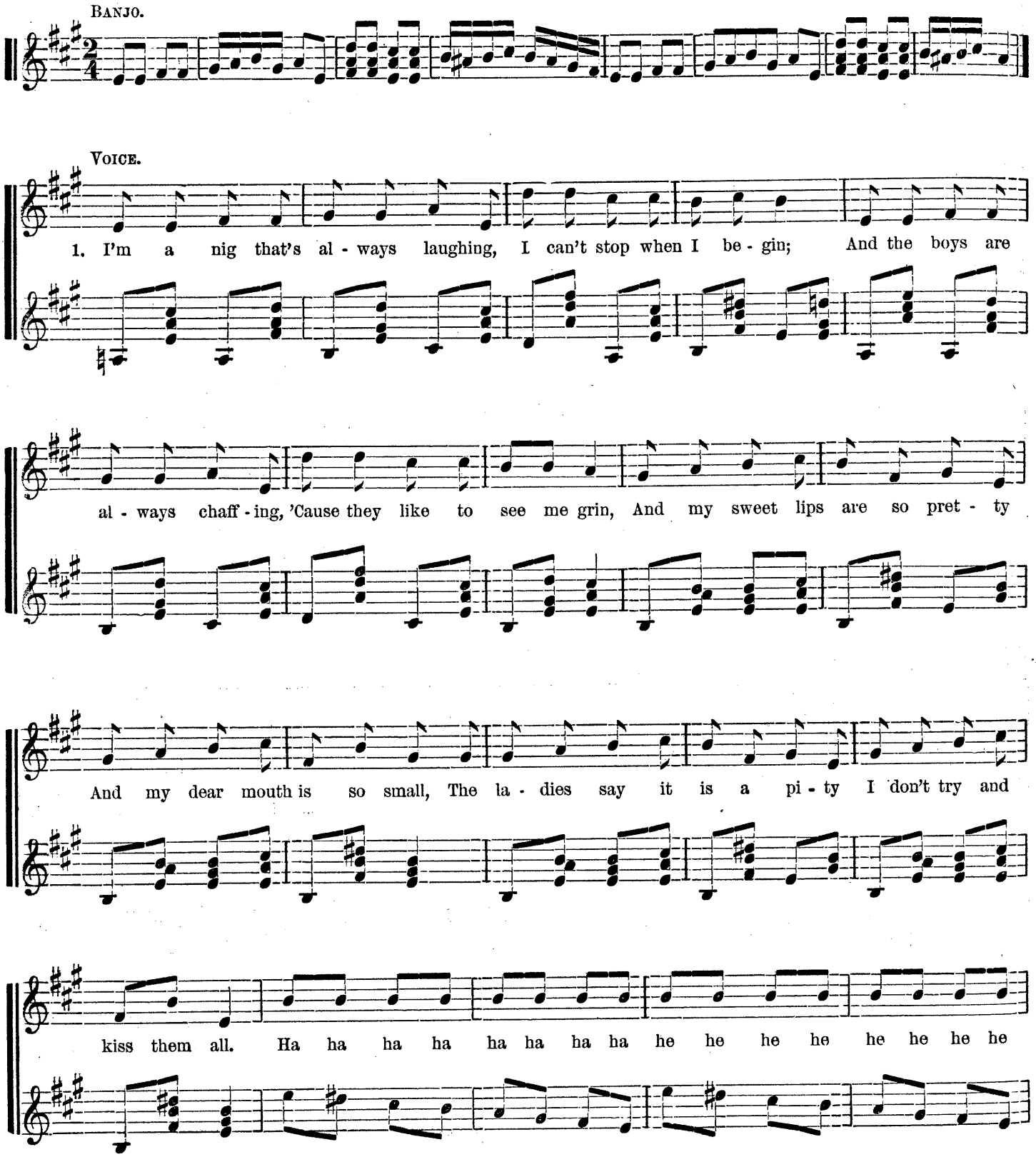
I can hard- ly tar - ry, Sling your arms a - round my neck, and kiss me, or I'll die.

DANCE.

I'M THE NIG THAT'S ALWAYS LAUGHING.

Words by GEORGE WILSON.

Arranged for Banjo, by G. ROBINSON.



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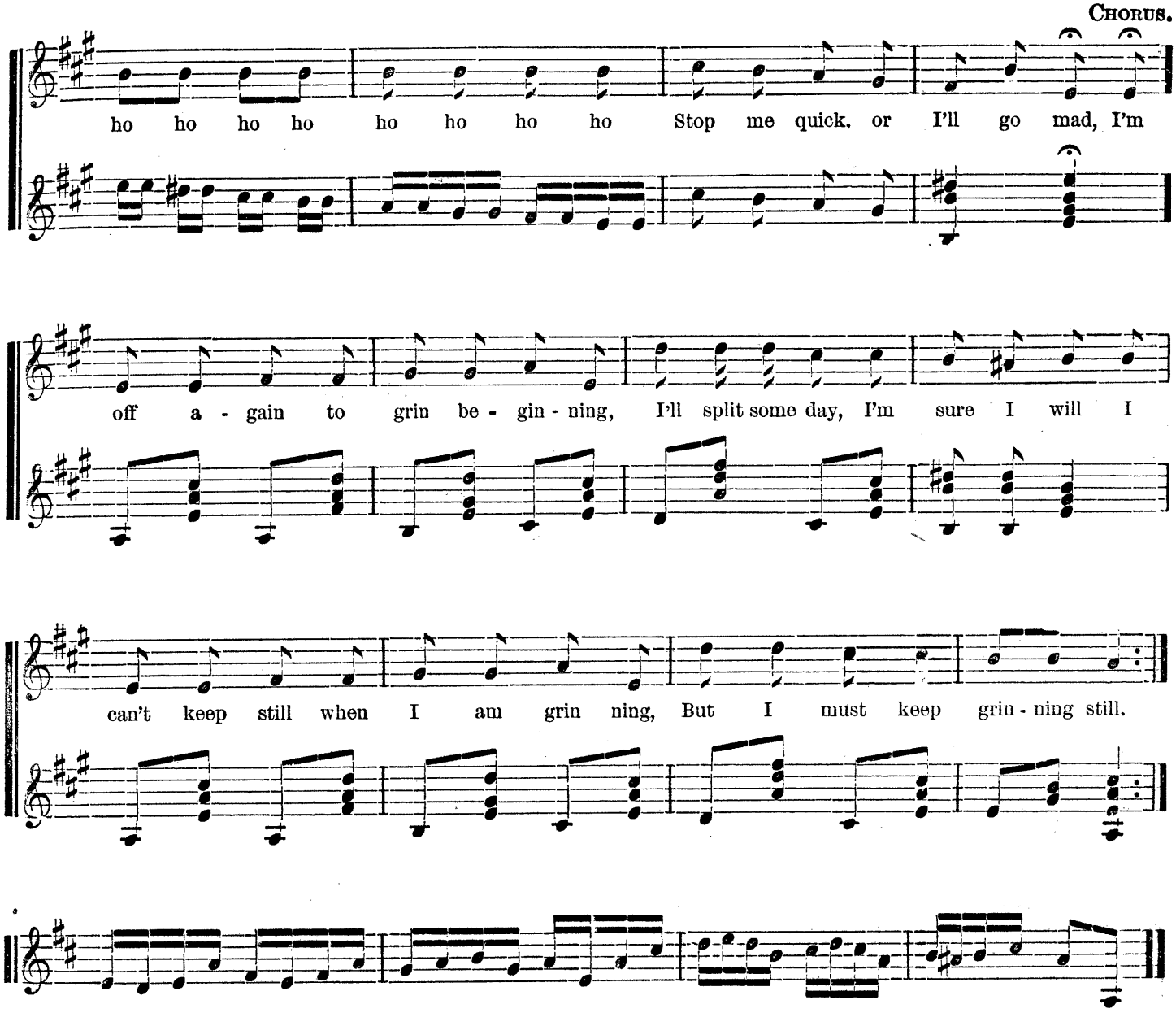
I'M THE NIG THAT'S ALWAYS LAUGHING. Concluded



2 I langh before and after dinner ;
I'm always full of grins and stares;
And folks do say, as I'm a sinner,
They catch me laughing at my prayers.
I get up laughing in the morning,
And if at me you'll take a peep,
All through the night I'll give you warning,
That I'm a laughing in my sleep.

Chorus.

3 To Washington I went one Monday,
The Politicians made me stare;
While some they looked six ways for Sunday,
The others swore and tore their hair.
I met Fred Douglas and Senator Morton,
Arm in arm on the avenue,
And Jim Blaine too for the White House snorting,
Was shaking the red rag Buggaboo.

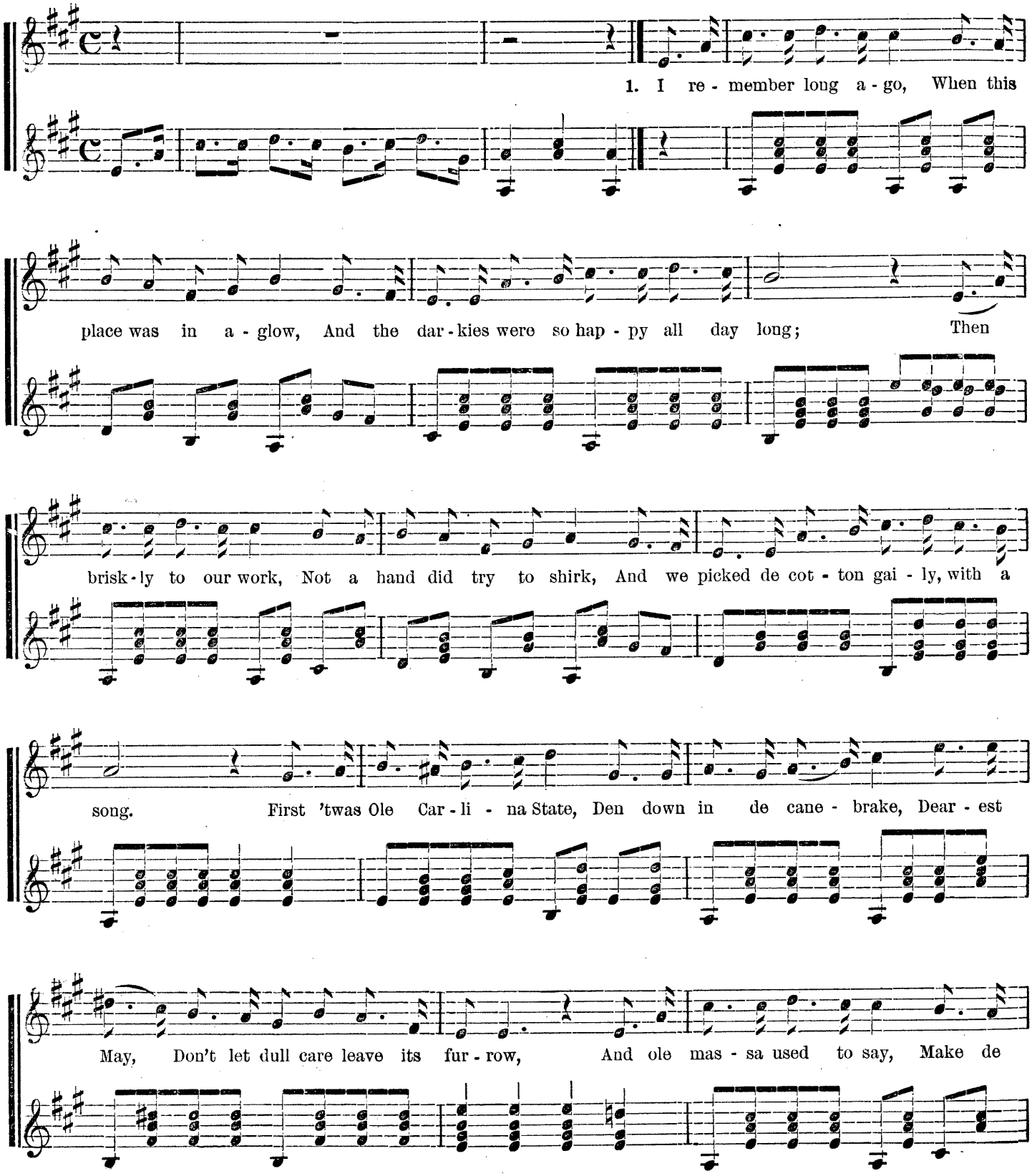
Chorus.

4 I went one night to P. T. Barnum's;
The lions roared to see me come,
The monkeys grinned to show their larnin,
While the kangarooster beat the drum.
The great female rhinosorous,
Danced with the hippopotamus,
The elephant tread on his own probosis,
And I laughed to hear that elephant cuss. *Chorus.*

MAKE THE BEST OF IT TO-DAY.

By GEORGE WILSON.

Arranged for Banjo, by G. ROBINSON.



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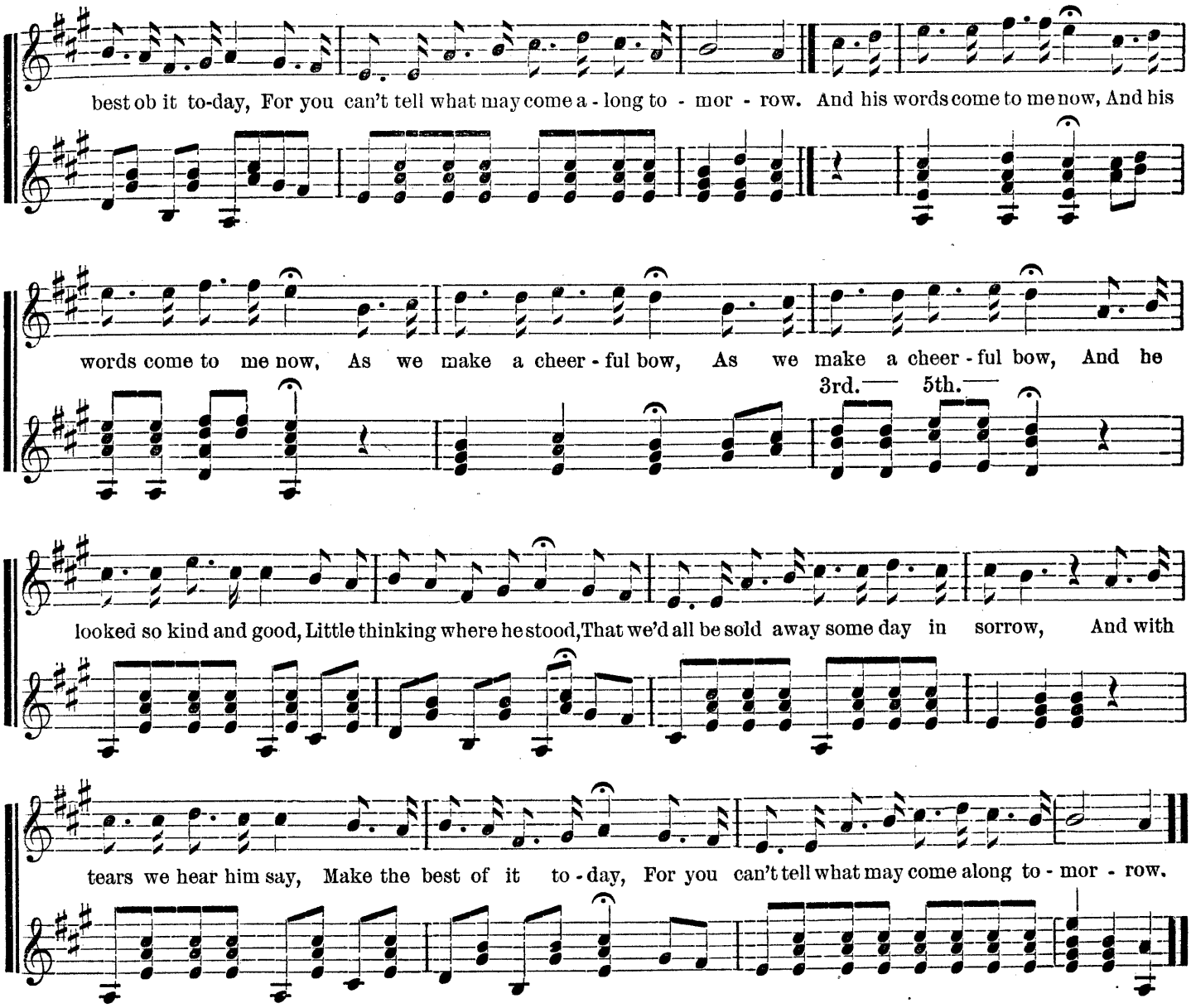


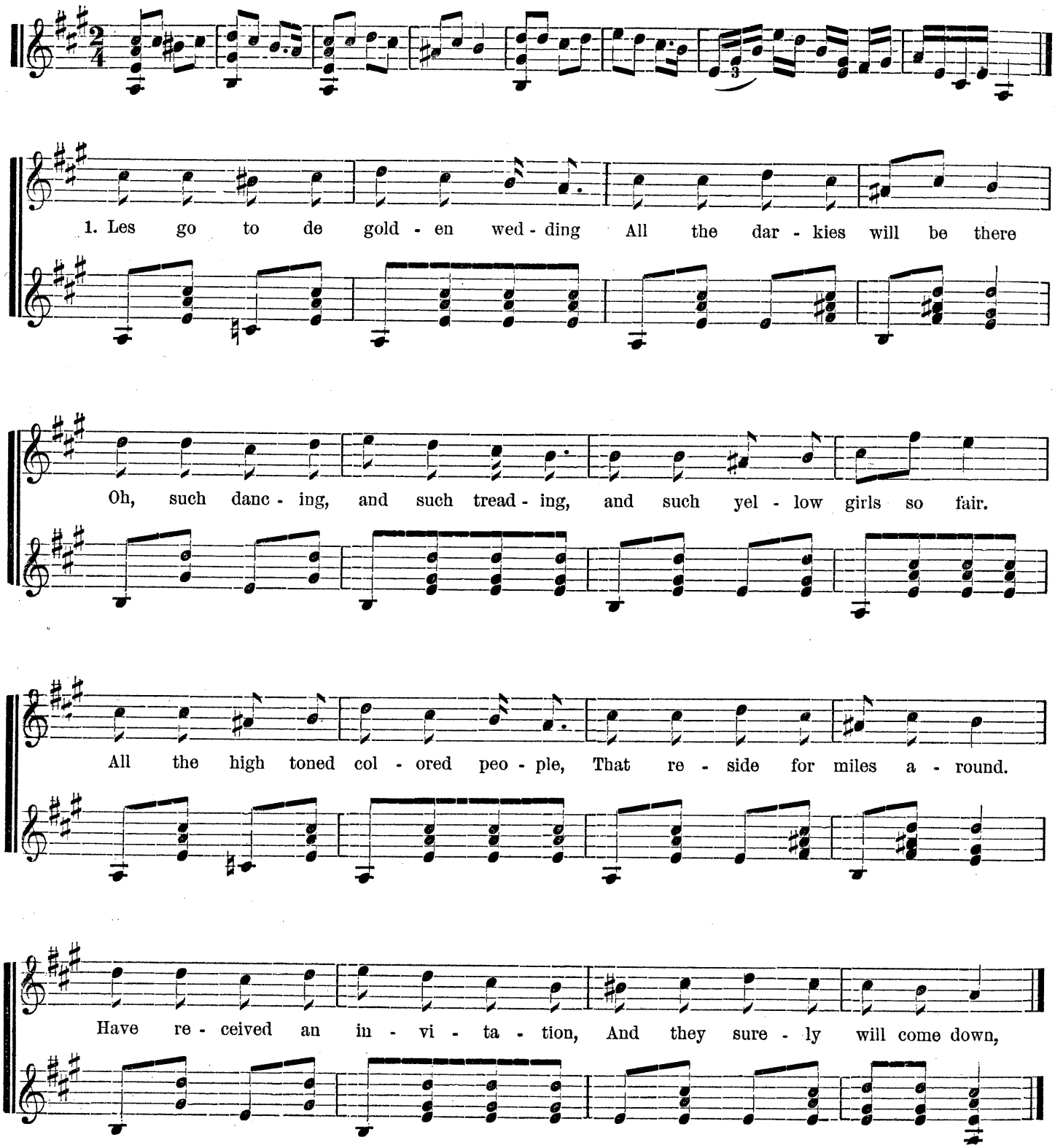
2 'T has been many a weary day,
Since Ole Massa passed away;
For poor Missis left to d'rect us all alone,
Still she's done the best to cheer,
Not a darkeys had to fear,
For his food and clothes, or roof to call his own.
And on many a cloudy morn,
When a little nig was born,
She would come herself, and drive away all sorrow.
And whisp'ring she would say,
Make the best of it to-day,
For you can't tell what may come along to-morrow.
And her words come to me now.
And her words come to me now,
As we make a cheerful bow,
As we make a cheerful bow,
And she looked so kind and good,
Little thinking where she stood,
That we'd all be sold away some day in sorrow.
And with tears we hear her say,
Make the best of it to-day,
For you can't tell what may come along to-morrow.

3 Now the time has come for us
When too soon our love and trust,
In ole missis that's been good and kind to all,
So that when dey come to say,
Step up, now, we sell to-day,
All de darkies dat belong here, short and tall,
Don't you dar begin to cry,
But just hold your hands up high,
So's to bring a good price, even though they borrow.
And de white folks all will say,
They make de best ob it to-day,
For they can't tell what may come along to-morrow.
And their words come to me now,
And their words come to me now,
As we make a cheerful bow,
As we make a cheerful bow,
And we'll look so kind and good,
While we're thinking where we stood,
That we've all been sold away this day in sorrow;
And with out a tear will say,
Make the best of it to-day,
For you can't tell what may come along to-morrow.

DE GOLDEN WEDDING.

By JAS. A. BLAND.

Arr. for banjo by G. ROBINSON.



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DE GOLDEN WEDDING. Concluded.

CHORUS

All the dar - kies will be there, Don't for - get to curl your hair.

Bring a - long your dam - sels fair, For soon we will be tread - - ing.

Won't we have a jol - ly time, Eat - ing cake and drink - ing wine.

All the high toned dark - kies will be at the gold - en wed - ding.

2.

We will have ice cream and honey,
Apple brandy and mince pie.
Darkies, won't it look too funny,
When aunt Dinah does Shoo-Fly?
Uncle Joe, and Hezekiah,
From the old Carlina state,
Will be at the golden wedding,
Kase them colored gents am great.
CHORUS. All the darkies, &c.

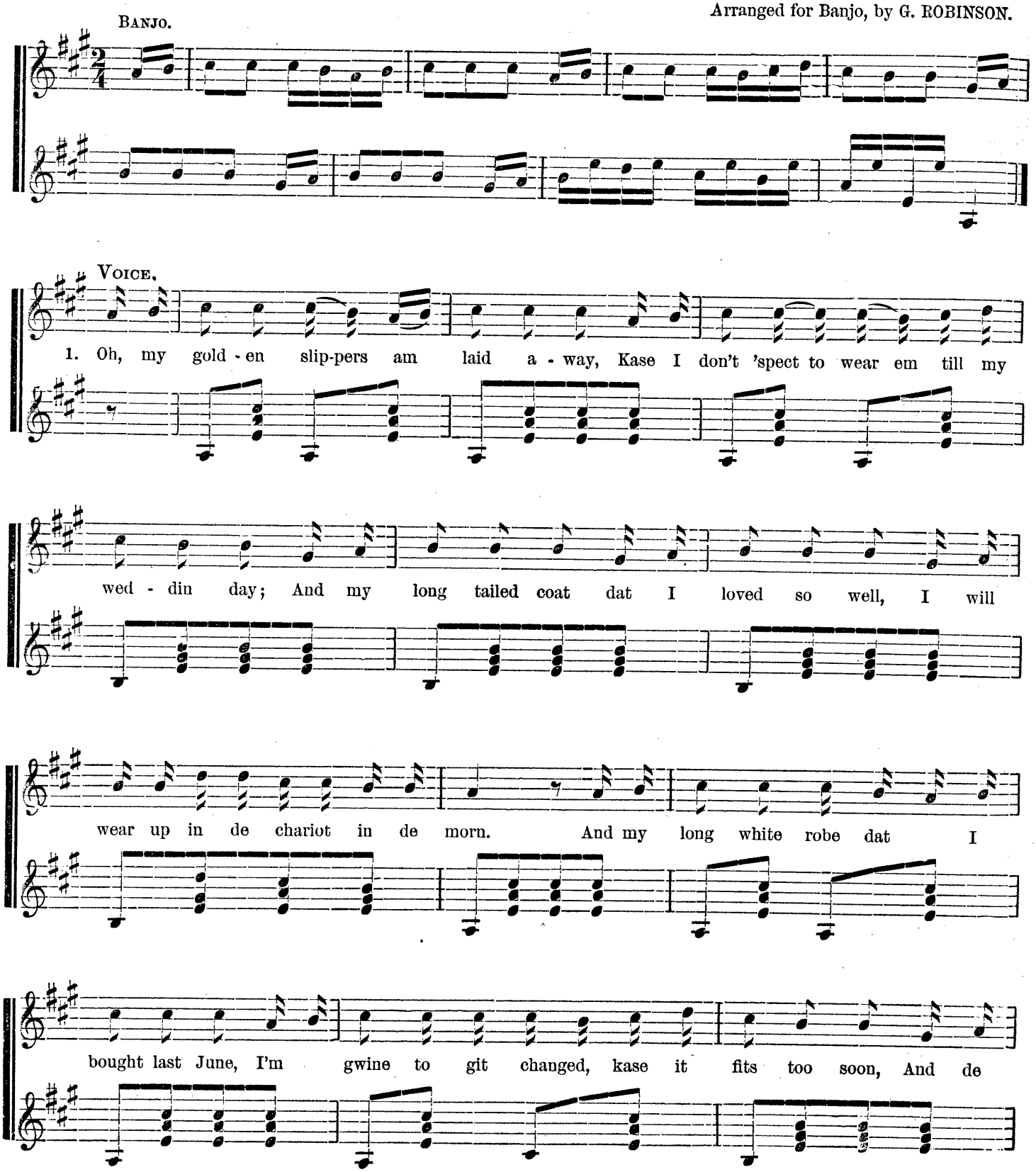
3.

Old Jim Grace will play the fiddle,
Beat the bones and old tambo,
And Kersands will play the essence,
On Jim Bohee's ole banjo.
Mackintosh will kiss Lucinda
Kase she is so very shy,
And the little picaninnies,
They will dance and sing Shoo-Fly.
CHORUS. All the darkies, &c.

OH, DEM GOLDEN SLIPPERS.

By JAMES A. BLAND.

Arranged for Banjo, by G. ROBINSON.



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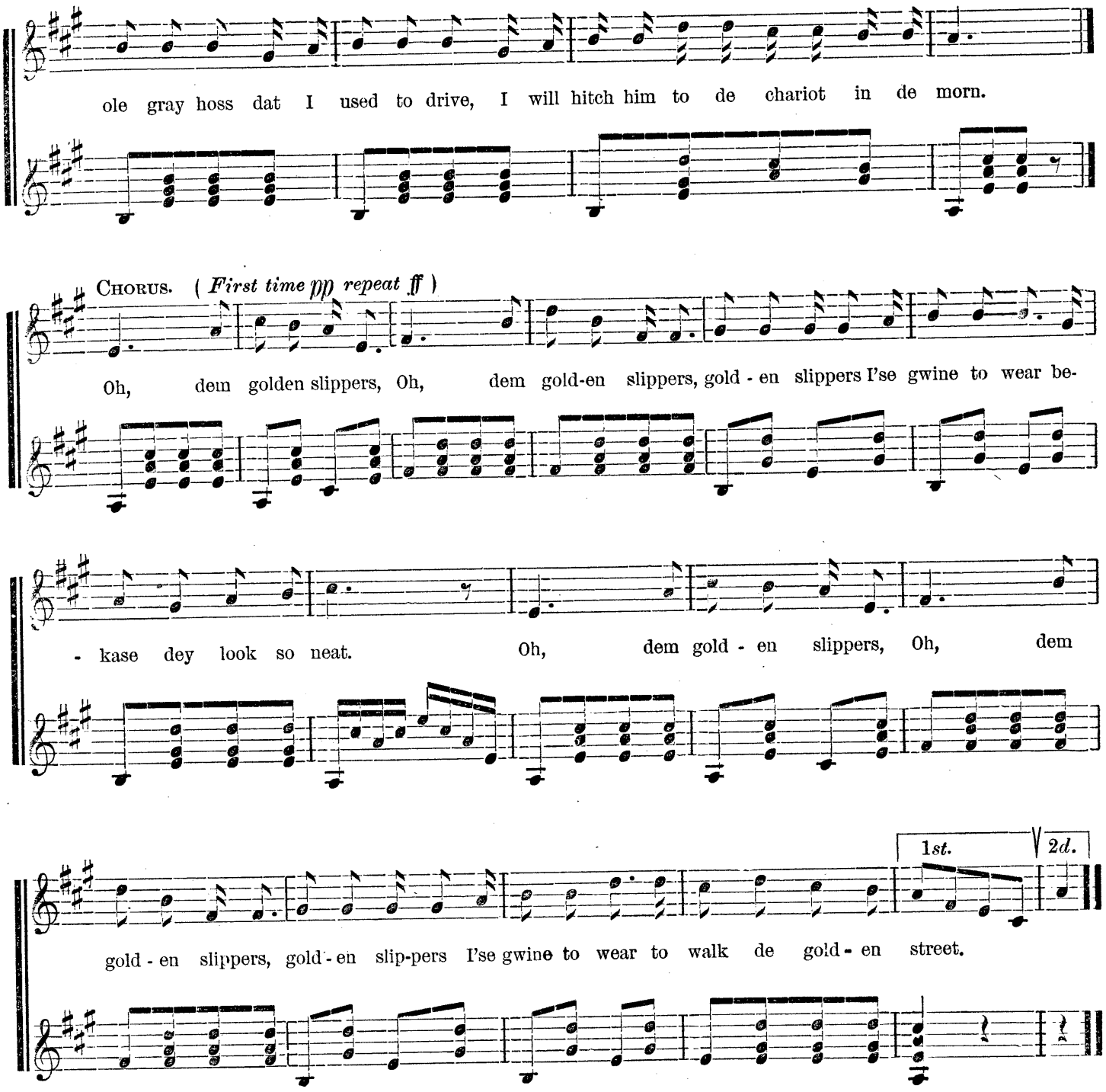
OH, DEM GOLDEN SLIPPERS. Concluded.



2 Oh, my ole banjo hangs on de wall,
Kase it aint been tuned since way last fall;
But de darks all say we will hab a good time,
When we ride up in de chariot in de morn.
Dar's old brudder Ben, and sister Luce,
Will telagraph de news to Uncle Bacco juice,
What a great camp meetin dar will be dat day,
When we ride up in de chariot in de morn.

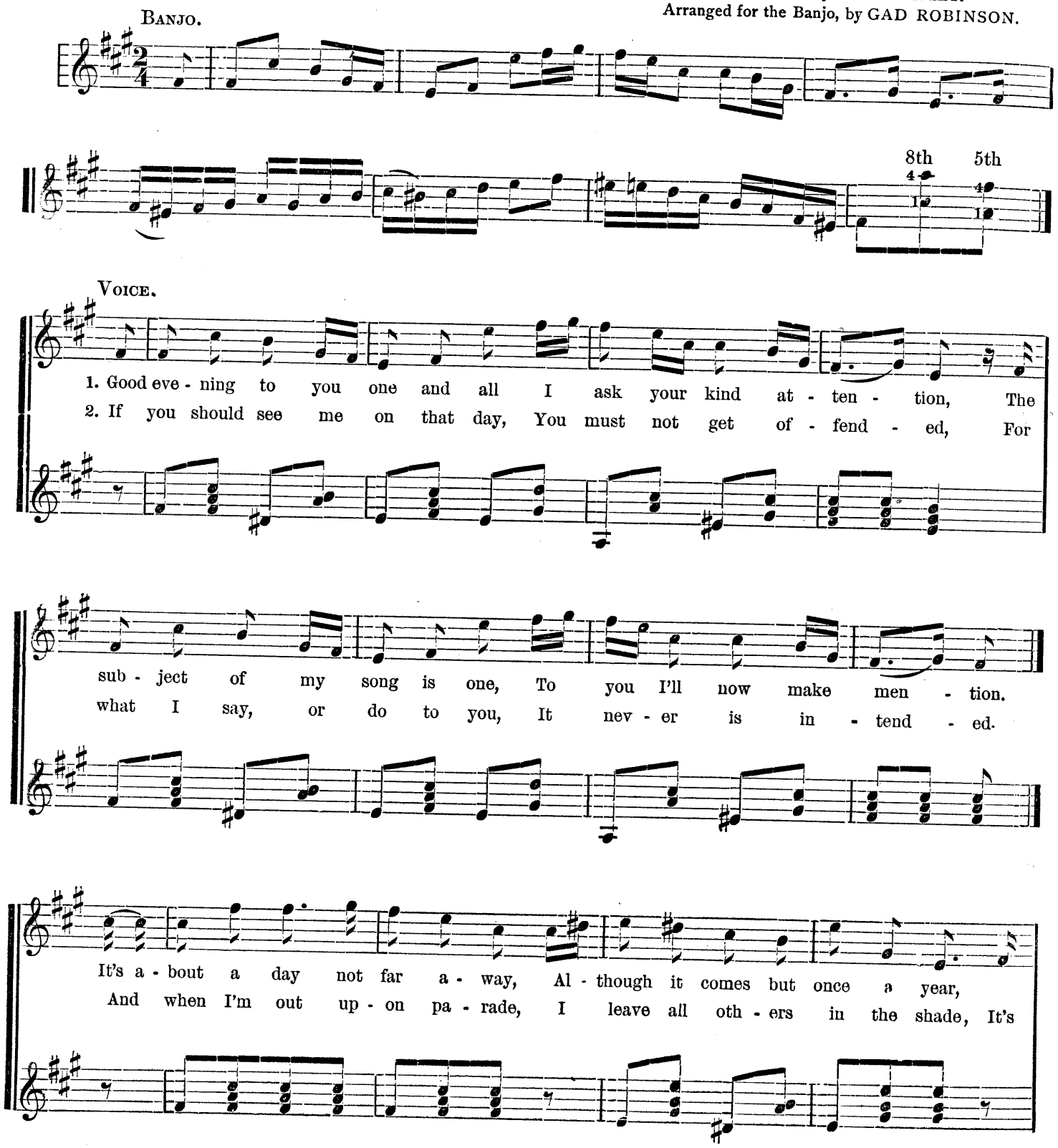
3 So its good bye children, I will have to go,
Whar de rain don't fall, or de wind don't blow,
And yer ulster coats why yer will not need,
When yer ride up in de chariot in de morn.
But yer golden slippers must be nice and clean,
And yer age must be just sweet sixteen,
And yer white kid glove yer will have to wear,
When yer ride up in de chariot in de morn.

THE WAY I MARCH.

SONG AND DANCE.

JOHN REILLY'S Great Sensation Song.

By JOHN REILLY.
Arranged for the Banjo, by GAD ROBINSON.



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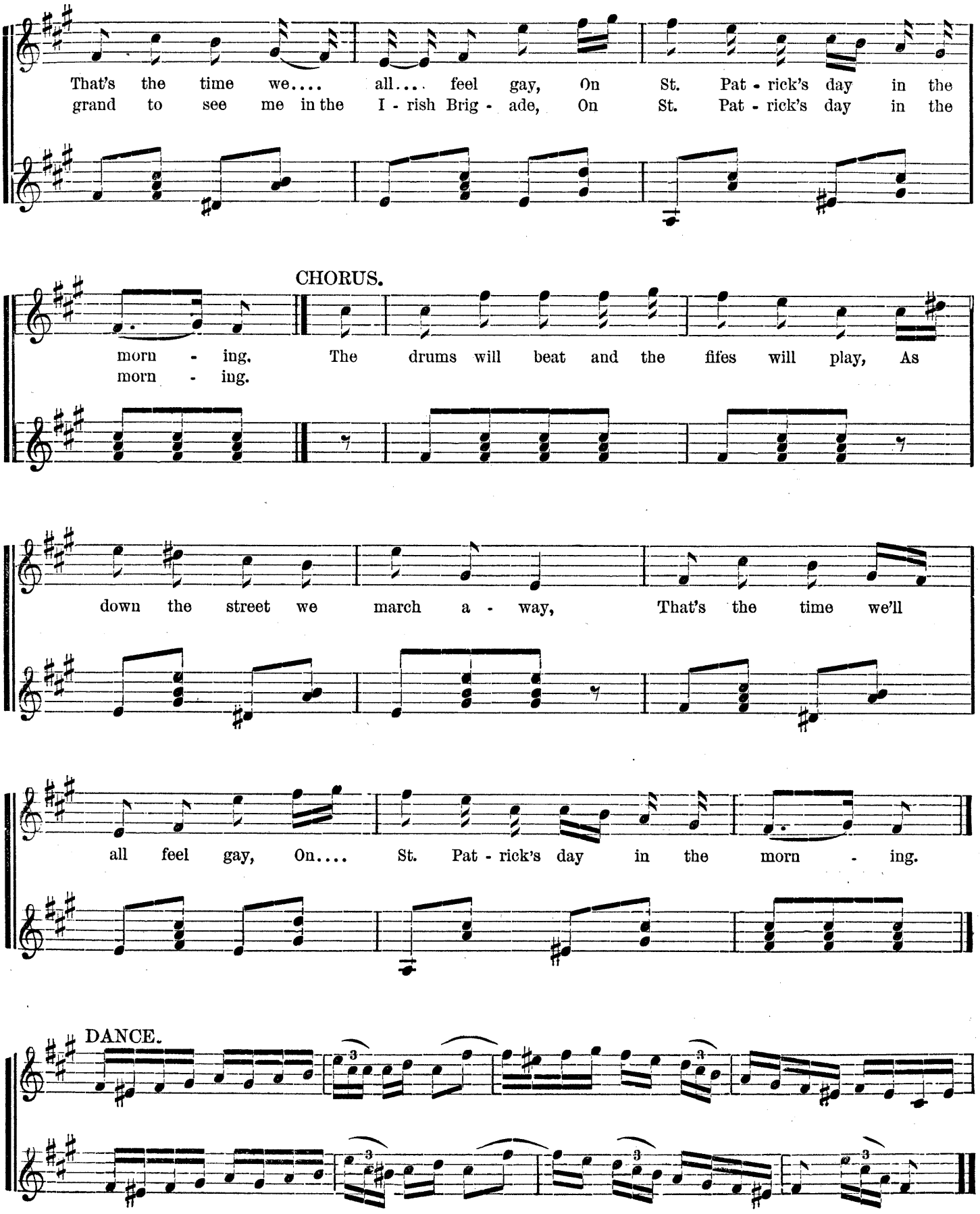
THE WAY I MARCH. Concluded.



CLIMB DE GOLDEN STAIR.

G. W. MAJOR.

Arranged for Banjo, by G. ROBINSON.

1. I'll wear de robes ob glo - ry, I'll
2. Oh, hear me all ye sinners, Oh,
3. A - board de gos - pel chariot, A -

leave dis world ob care. Oh, shout, shout, glo- ry to de lamb!.... Put on my gold - en slippers, To
hear me shout, and fear. Den shout, shout, glo- ry to de lamb!.... Old Satans' migh - ty jealous, He'll
- sail - in' thru' de air. Oh, shout, shout, glo- ry to de lamb!.... When Gabriel blows dat trumpet, We'll

CHORUS.

climb de gold - en stair, Den shout, shout, glo - ry to de lamb! ..... For we are
cotch you by de ear, Den shout, shout, glo - ry to de lamb! ..... For we are
mount de gold - en stair, Den shout, shout, glo - ry to de lamb! ..... For we are

go - - ing, yes, we are go - - ing, we are going for to climb de golden stair, Hal - le - lu - jah! lu jah!

go - - ing! We are go - - ing! We are go - ing for to climb de gold - en stair!.....

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A PAGE

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